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ABSTRACT

This document is an annotated bibliography of currently available instructional materials and resources for use in art education. As teachers strive to implement new emphases on content and learning experiences related to newer aspects of art education such as aesthetics, art criticism, and art history, as well as creative art experiences, they are asking many questions concerning what kinds of instructional resources they can use to enrich existing creative arts or art production curricula. This book has been designed to help students, teachers, and others concerned with art education at all levels select and use the materials advocated by proponents of newer forms of art education, including discipline-based art education. Approximately half of the document consists of art-related citations from the ERIC database which are subdivided by current documents, journal, articles, and units and lessons in journals. Information in the report includes examples of curricula; museum, teacher, and student kits; art reproductions; audio-visual materials; games; posters; and time lines. Information for each item cited includes the title, name and address of producer, publication date, appropriate grade level, format (e.g., slides, card set, etc.), an abstract describing the content, and related resources. The report presents an introduction to ERIC, an explanation of documents available from ERIC, and information about ordering ERIC documents. (LBG)

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ED354208

A RESOURCES REVIEW

CONTEMPORARY MATERIALS FOR TEACHING NEW ASPECTS OF ART EDUCATION

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March 1992

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Introduction

Contemporary Materials for Teaching New Aspects of Art Education

If you want to teach some aspects of art history, say Impressionism and Impressionists, as concomitants to a learning activity about painting portraits, what can you use? What kinds of materials will be most effective to help students understand the background of--and be able to use--Impressionism techniques to help them create in different modes than their usual emphasis on naturalistic realism? What kind of --and how much-- information do students need in order to understand this important art movement? What Impressionist artists' works best characterize this movement? What kind of wall display(s) will help students identify Impressionism and recognize important works of art by Impressionist artists? What kinds of information will be most useful to the students in their work? Answers to these and many other, similar questions are being sought as teachers are striving to implement new emphases on content and learning experiences related to aesthetics, art criticism, and art history --as well as creative art experiences-- in art curricula and teaching.

Classroom teachers and curriculum specialists, as well as art teachers and art specialists, often ask what instructional resources, besides regular art-making supplies, they need in order to help students become comfortable and familiar with important art images and to help them analyze such images. There are many answers; simple card games illustrated with images created by artists can help students become comfortable and familiar with art works as common --rather than mysterious-- in their environment. New art education curricula can help students become deeply and intensively involved with holding a critical discussion in front of an art reproduction or writing essays about the historical origins of a particular ichnography observed in a set of art works observed in a local museum. Many teachers are not familiar with the wide variety of exciting instructional resources that (1) already exist and (2) can be used in support of the teaching of aesthetics, art criticism, or art history. One reason is that many of these materials are not advertised in magazines commonly available to teachers and schools. Another is that the background disciplines were not studied in college, with the possible exception of 'art-in-the-dark' art history lectures illustrated with large numbers of slides to be memorized for rote-recall for a test. This inappropriate model, wholly unrelated to the work of art historians, should never be repeated in elementary or secondary classrooms (and should be abolished in colleges and universities).

This Resources Review is provided as a service of ERIC:ART. It contains descriptions of a sample of currently available instructional materials and resources (other than typical books or films), available from ERIC and from commercial sources. This book has been designed to help students, teachers, and others concerned with art education at all levels select and use such materials specifically for the teaching of aesthetics, art criticism, art history -- and creative arts or art production -- as advocated by proponents of newer forms of art education, including discipline-based art education. Many teachers are not familiar with the wide variety of exciting instructional resources that (1)already exist and (2) can be used in support of the teaching of aesthetics, art criticism, or art history. One reason is that many of these materials are not advertising in magazines commonly available to teachers and schools. Another is that the background disciplines were not studied in college, with the possible exception of 'art-in-the-dark' art history lectures illustrated with large numbers of slides to be memorized for rote-recall for a test. This inappropriate model, wholly unrelated to the work of art historians, should never be repeated in elementary or secondary classrooms (and should be abolished in colleges and universities.)

Newer aspects of art education (aesthetics, art criticism, and art history) are viewed as sources of important content that should be used to extend and enrich the already existing creative arts or art production curricula used in art classrooms throughout the country (J. Paul Getty Trust, 1984; NAEA 1988, n.d.). During the academic years of 1988-1989 and 1989-1990, the Department of Art Education at Indiana University received funding from The Getty Center for Education in the Arts as part of its major Preservice Education Project (Getty Center, 1990). This project had many goals, but one of the most important was improving and expanding the pre-service preparation of prospective art teachers. Some avenues toward attainment of that goal were developing awareness of--and congruence with--state frameworks and curriculum guidelines, creating new courses and modifying others to reflect a discipline-based art education approach, providing administrative support to encourage faculty members from fine arts and education departments to collaborate, and assembling collections of new instructional resources in support of learning activities other than more traditional creative arts or art production projects (Dobbs, 1990).

Indiana University's project, "Art in the Original", had three different emphases: (1) revision of undergraduate teacher education courses, (2) cooperative course work and exhibition preparation with the Department of Fine Arts and the IU Art Museum, and (3) creation of a library of instructional resources designed to help students in their writing of instructional art lessons and units and help teachers in their teaching of aesthetics, art criticism, and art history (Clark, 1990). This focus was selected because numerous art books and art education textbooks about studio-related, creative arts learning activities already were available to students in the education, fine arts, and general libraries on the IU campus. Indiana University also serves as a national distribution center and houses one of the largest collections of instructional films available anywhere in the country. For these reasons, we sought primarily atypical books and avoided films altogether as resources for the instructional materials library we built in the art education department.

The instructional materials, art education library at Indiana University served as the primary basis for descriptions of resources listed in this publication; all of the materials from museums and commerical sources described in this publication have been examined and assessed critically in that library. We make no claim to be comprehensive with these listings; there are many other additional and similar resources available to teachers than those described here. This Resources Review is intended only as an introduction to, and a partial listing of, samples of materials that can be used in support of instruction about aesthetics, art criticism, art history, and, secondarily, creative arts or art production. Materials for the library collection originally were identified in catalogs, magazine advertisements, specialty shops, and museum gift shops and were solicited on the bases of their content or focus, without regard to their form. In a very short time, it became apparent that certain categories of forms would be helpful and would facilitate their cataloging and use by students and teachers. These were (A) audio-visual materials, (B) games, (C) students' kits, (D) teachers' kits, (E) art reproductions, (F) posters, (G) time lines, (H) books, and (I) catalogs.

NOTES

Clark, G. (1990). Art in the original: DBAE in Indiana University's preservice art education. In Getty Center. (1990). From Snowbird I to Snowbird II. Los Angeles: Getty Center for Education in the Arts.

Getty Center for Education in the Arts. (1990). From Snowbird I to Snowbird II: Final report on the Getty Center preservice education project. Los Angeles: Getty Center for Education in the Arts.

Dobbs, S. (1990). Introduction.

In Getty Center. (1990). From Snowbird I to Snowbird II. Los Angeles: Getty Center for Education in the Arts.

J. Paul Getty Trust. (1984). Beyond creating: The place for art in America's schools. Los Angeles, CA: J. Paul Getty Trust.

National Art Education Association. (1986). Purposes, principles, and standards for school art programs. Reston, VA: National Art Education Association.

National Art Education Association. (n.d.). Quality art education: Goals for schools. Reston, VA: National Art Education Association.

What's Available From ERIC?
CURRENT DOCUMENTS

Current documents in art education, including discipline-based art education, are abstracted, indexed, and announced in RESOURCES IN EDUCATION (RIE), All documents must be ordered from the ERIC Document Reproduction Service, 7420 Fullerton Road, Suite 110, Springfield, Virginia 22153-2852; Tel. (800) 443-3742, unless otherwise noted. Both microfiche (MF) and paper copy (PC) price codes are listed. When ordering, be sure to list the ED number, specify either MF or PC, and enclose a check or money order. Return postage must be included. See the EDRS order form at the end of the packet for prices and postal rates.

AN: ED 257 719
TI: **Beyond Creating: The Place for Art in America's Schools.**
CS: Getty Center for Education in the Arts, Los Angeles, CA.
PY: 1985
AV: Getty Center for Education in the Arts, 1875 Century Park East, Suite 2300, Los Angeles, CA 90067-2561 (free).
NT: 89 p.; Some photographs may not reproduce clearly. For related documents see SO 016 555-557.
PR: EDRS Price - MF01/PC04 Plus Postage.
DE: Aesthetic-Education; Art-Appreciation; Art-History; Case-Studies; Comparative-Analysis; Educational-Change; Educational-Needs; Educational-Research; Elementary-Secondary-Education; Program-Descriptions; *Art-Education; *Program-Effectiveness; *Visual-Arts
IS: RIEOCT85
AB: The purpose of this booklet is to draw attention to the need for a serious visual arts education program, to describe the experiences of seven school districts that are developing such programs, and to discuss the factors and issues involved in revitalizing visual arts instruction. An introductory section summarizes findings from a study in which seven selected school districts were analyzed to identify crucial characteristics of discipline-based art education programs. In the first section, "Art as Language: Its Place in the Schools," Ernest L. Boyer presents a rationale for art education, highlighting the need to include art making, art criticism, art history, and aesthetics in the art curriculum. The second section, "Art is Fundamental," is followed by an essay "The Signals of Art to the Workplace" (William F. Kieschnick), which considers how serious and continuing encounters with art can help individuals become more innovative and "ambiguity-tolerant." The fourth section, "Learning Art: Sketches of Art Education in America's Schools," presents case studies of each of the schools included in the study. The fifth section identifies critical elements in changing art education. The title of the sixth section is "Why Art in Education and Why Art Education" (Elliot W. Eisner). Conclusions are presented in the final chapter, "Moving toward Discipline-Based Art Education," by the Rand Corporation. (LH)

AN: ED 310 698
AU: Crawford,-John-Stephens
TI: **Perry Levels and Belenky's Findings: Their Possibilities in the Teaching of Art and Art History.**
PY: 1989
NT: 31 p.; Paper presented at the Getty Conference on Discipline Based Art Education (Austin, TX, May 5, 1989).
PR: EDRS Price - MF01/PC02 Plus Postage.
DE: Art-History; Art-Teachers; College-Students; Excellence-in-Education; Higher-Education; Student-Improvement; *Intellectual-Development; *Student-Development; *Teaching-Methods
ID: Belenky-Mary-F; Perry-William-G-Jr
AB: The Perry scheme of student development, as determined by William G. Perry, Jr. and his associates at the Bureau of Study Counsel of Harvard University, is discussed. His nine levels of development include dualism, multiplicity, and commitment. A study by Mary F. Belenky showed that Perry's students were almost exclusively male, and she noted that the reactions of male students and female students to the development they underwent differed significantly. Belenky's women depended much more on the successful parallel development of a positive self-concept to intellectual development. Six sections are as follows: the basics of the Perry model of cognitive development; additional research findings by Belenky and associates; race, ethnic group, and social class (since Perry's study was limited to white, middle- and upperclass males); the needs of students at different Perry levels (diversity, structure, abstraction, and closeness); Perry's and Belenky's models and the teaching of art and art history; and an art/art history course using Perry's and Belenky's findings. Both researchers' findings suggest a possible course which combines art and art history material while at the same time suggesting to young men and women what sort of developmental process they are undergoing. A reading list for an interdepartmental course on artistic and cognitive development is provided. Contains 8 references. (SM)

AN: ED 287 759
AU: DeAngelis,-Joseph-B., Ed.
TI: **Art Education and Art History: Collected Papers. Pennsylvania's Symposium II** (Carlisle, Pennsylvania, November 7-9, 1986).
CS: Pennsylvania State Dept. of Education, Harrisburg. Div. of Arts and Sciences.
PY: 1987
NT: 228 p.; Papers presented at the Pennsylvania Symposium II on Art Education. For Symposium I, see ED 277 632.
PR: EDRS Price - MF01/PC10 Plus Postage.
DE: Cultural-Influences; Elementary-Secondary-Education; Instruction-; Instructional-Development; Museums-; *Art-Education; *Art-History; *Instructional-Effectiveness; *Instructional-Improvement; *Instructional-Innovation
AB: A symposium, held at King's Gap Environmental Education Center, focused on art education and art history and provided an opportunity for scholars and leaders in art education to discuss and react to current problems and future directions. All 21 participants prepared and presented papers in the general area of art history. Danielle Rice, Director of the Philadelphia Museum of Art's Education Division, presented one of two keynote speeches. Entitled "The Uses and Abuses of Art History," the paper surveys the history of the field in order to suggest that the discipline of art history is an articifical construct that is constantly being revised. The second keynote speech, "The Other Side of History: An Examination of Art Education in Our Schools," given by Elaine Weinstone, a representative of Educational Testing Services, claimed that little is done to advance the arts as an essential component of a complete education and stressed that the first step toward the development of an art history program is to acknowledge that cultural history is the equal of political and economic history as an explanation of events. Other participants discussed topics in the areas of: (1) teaching and learning art in museums; (2) cultural influences on both artists and students; and (3) art history instruction in elementary and secondary schools. A list of participants and the symposium schedule is included. (JHP)

AN: ED 288 789
TI: **Discipline-Based Art Education: What Forms Will It Take?** Proceedings of a National Invitational Conference Sponsored by the Getty Center for Education in the Arts (Los Angeles, California, January 15-17, 1987).
CS: Getty Center for Education in the Arts, Los Angeles, CA.
PY: 1987
NT: 130 p.
PR: EDRS Price - MF01/PC06 Plus Postage.
DE: Art-Products; Curriculum-Development; Educational-Innovation; Educational-Planning; Elementary-Secondary-Education; Fine-Arts; Instructional-Improvement; Teaching-Methods; *Aesthetic-Education; *Art-Education; *Art-Expression; *Art-History
ID: *Art-Criticism; *Discipline-Based-Art-Education
AB: This document summarizes the proceedings of the Getty Center's national conference. The keynote addresses and views of panelists and audience members are presented. Over 400 art educators, educational leaders, school administrators, artists, and elected officials from across the United States discussed discipline-based art education (DBAE). This approach integrates content and skills from art production, art history, art criticism, and aesthetics. The first day of the conference included a keynote address by Elliot W. Eisner and a panel presentation on "What Do Art Production, Art History, Art Criticism, and Aesthetics Contribute to Art Education?" Day 2 featured a keynote address by William J. Bennett, and classroom visits to Los Angeles (California) area classrooms to observe discipline-based art education instruction. Day 3 included panel presentations on "Art as Basic Education." Discussion sessions were held regarding: (1) advocating DBAE; (2) planning a statewide art program; (3) components of a DBAE program; (4) implementing and maintaining a district art program; (5) resources for developing an art curriculum; (6) the role of creativity in DBAE; (7) DBAE's impact on museum education; and (8) the role of community arts resources. The session closed with a keynote address by Francis S. M. Hodsoll. Appended is a list of conference speakers, panelists, classroom demonstrations, and panel presentations. (SM)

AN: ED 282 194
AU: Fuchs,-Gaynell-M.
TI: **Mona Lisa Writes a Letter: An Alternative to the Research Paper.**
PY: 1987
NT: 20 p.; Paper presented at the Spring Conference of the National Council of Teachers of English (6th, Louisville, KY, March 26-28, 1987).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Aesthetic-Values; Art-History; Class-Activities; Critical-Thinking; Cultural-Context; Cultural-Enrichment; Instructional-Improvement; Literature-Appreciation; Sex-Role; Student-Research; *Art-Appreciation; *Females-; *Research-Papers-Students; *Sex-Bias; *Writing-Exercises; *Writing-Improvement
ID: Voice-Rhetoric

AB: As an alternative to the research paper for a course on Sexism in Literature, the idea of looking at feminine beauty through time and space was borrowed from Kenneth Clark's book, "Feminine Beauty." After a field trip to the Honolulu Academy of Arts and a background survey of library materials, each student chose a reproduction about which to write, complete with footnotes and bibliography. Despite some excellent papers, a realization that something was missing from the assignment led to the addition of a new facet. The students were asked to assume the identity of the woman in the art work and discuss her life and background, or alternatively, to assume the role of museum docent, explaining the woman and the art work to a group of museum visitors. A bibliography was required for the paper, but not footnotes. After researching the period, the students were asked to look through their notes and free write, working in the reference material. This time the students wrote better mechanically--the addition of "voice" or point of view added a freshness of expression; there was little evidence of plagiarism; students expanded on the topic as they became interested; from the standpoint of fostering writing as thinking, there was a much better synthesis of material; and students seemed better able to grasp the actual role of the woman in her society as they identified with her. (Copies of a handout outlining the project and procedures, as well as a comprehensive bibliography are included.) (NKA)

AN: ED 251 997
AU: Garton,-Harry-A.; Woodbury,-Virginia-Garton
TI: **The Nature of Beauty: The Arts in Greece, Rome and the Medieval Period. Program for Gifted Students.**
CS: Bucks County Intermediate Unit 22, Doylestown, Pa.
PY: [1981]
NT: 39 p.; Prepared by the Special Education Division. For related documents, see EC 171 144-152. See note to EC 171 144.
PR: EDRS Price - MF01/PC02 Plus Postage.
DE: Art-History; History-; Medieval-History; Secondary-Education; Units-of-Study; *Aesthetic-Education; *Fine-Arts; *Gifted-; *Greek-Civilization
ID: *Roman-Civilization
AB: One in a series of instructional units designed for gifted students, the booklet focuses on the arts in Greece, Rome, and the Medieval period. Narrative information on Greek pottery, sculpture, architecture, music, and dance is followed by lists of suggested activities for students and reference lists of texts and media. A similar unit on the Romans deals with architecture, sculpture, painting, music, and dance. The third unit, on the Medieval Period, reviews aspects of Byzantine art, the Early Middle Ages, Romanesque art, the Gothic period, music, and dance. Lists of references, including audiovisual suggestions, conclude each unit.

AN: ED 286 778
AU: Gore,-Deborah, Ed.
TI: **Regionalist Art and Literature.**
CS: Iowa State Historical Dept., Iowa City.
PY: 1987
JN: The-Goldfinch:-Iowa-History-for-Young-People; v8 n4 Apr 87
AV: State Historical Society of Iowa, 402 Iowa Avenue, Iowa City, IA 52240 (Annual subscription, $5.00--single copy rate, $25.00--classroom rate).
NT: 25 p.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Art-; Art-Appreciation; History-Instruction; Intermediate-Grades; Junior-High-Schools; Literature-; Literature-Appreciation; Local-History; *Art-History; *Literary-History
ID: Depression-Economic-1929; *Iowa-; *Regionalism-
AB: This journal issue highlights a style of U.S. art and literature generally referred to as regionalism and focuses on Iowa's historical role in its development. Compiled to encourage student understanding about how people lived in the Midwest during the 1920s and 1930s, the depression years are featured through presentations; the study of the painting, "American Gothic," and related literature of that period. Historical events are outlined to help students understand and appreciate the impact of regionalist art. Suggestions for interpreting paintings and constructing dioramas of the time period are provided. Articles are included which detail the life of Iowa's regionalist artist Grant Wood and the importance of the Stone City Art Colony in the historical development of New Deal Art Programs. (JHP)

AN: ED 256 666
AU: Hamblen,-Karen-A.
TI: **A Descriptive and Analytical Study of Art Criticism Formats with Implications for Context-Specific Implementation.**
PY: 1985
NT: 35 p.; Paper presented at the Annual Meeting of the American Educational Research Association (69th, Chicago, IL, March 31-April 4, 1985).
PR: EDRS Price - MF01/PC02 Plus Postage.
DE: Art-Appreciation; Curriculum-Design; Educational-Theories; Foundations-of-Education; Literature-Reviews; *Art-Education; *Visual-Arts
ID: Feldman, E-B; *Art-Criticism
AB: This study examines the range of available art criticism formats, assesses the value of accompanying literature descriptions, and provides a conceptual framework for possible curriculum design. Descriptions and analyses are provided of art criticism formats presented in art education literature according to format characteristics, theoretical and research rationales, anticipatory information, types of objects to be studied, and instructional cues. These dimensions, in turn, are referenced to a continuum of educational and philosophical perspectives. Feldman's (1973) four-step format, (description, formal analysis, interpretation, and judgment), traditionally used by art critics, serves as a generalized frame of reference by which 15 other works are compared. Separate sections describe each of the five dimensions, the four steps of Feldman's traditional format, and applications of perceptual and learning theory in art criticism literature. Following a bibliography listing over 40 related references, two figures are provided to aid teachers in selecting a format appropriate to particular contexts and goals. In figure 1, the art criticism formats and their tabulated characteristics are cross-referenced with critical, educational, and philosophical continuum tendencies. In figure 2, critical, educational, and philosophical perspectives of art are listed on parallel continua that extend from an emphasis on external controls to a reliance on internal directives. A five-page bibliography is included. (LH)

AN: ED 295 895
TI: **Issues in Discipline-Based Art Education: Strengthening the Stance, Extending the Horizons**. Seminar Proceedings (Cincinnati, Ohio, May 21-24, 1987).
CS: Getty Center for Education in the Arts, Los Angeles, CA.
RN: ISBN-0-89236-136-0
PY: 1987
AV: J. Paul Getty Trust, The J. Paul Getty Book Distribution Center, P.O. Box 2112, Santa Monica, CA 90406 ($9.00).
NT: 157 p.
PR: EDRS Price - MF01/PC07 Plus Postage.
DE: Aesthetic-Education; Art-Appreciation; Art-History; Cognitive-Development; Concept-Formation; Cultural-Influences; Visual-Arts; Visual-Literacy; *Art-Education; *Child-Development; *Cognitive-Style; *Curriculum-Development; *Developmental-Psychology
ID: *Discipline-Based-Art-Education
AB: The rationale for this seminar was to strengthen the discipline-based art education (DBAE) stance and extend its horizons. The format of the proceedings featured a speaker followed by a respondent and group discussions on each of the four issues addressed by the seminar. Dennie Wolf explained how current research in child development and cognitive styles applies to concept acquisition in the context of DBAE. Enid Zimmerman responded to Wolf's remarks by saying that the designers of DBAE curricula should be sensitive to the varying perceptual capacities of children. June King McFee addressed the issue of art and society by explaining that the socio-cultural aspects of art should be included as a foundation for art education, curriculum development, and teacher education. Stephen Dobbs responded to McFee's remark by suggesting new and expansive possibilities for art education. Ronald N. MacGregor spoke on the issue of curriculum reform by stating that DBAE must now become more participatory and open-ended. D. Jack Davis responded to MacGregor's remarks by stating that both student and teachers should be involved in shaping the learning experience. Brent Wilson discussed the boundaries of DBAE. He pointed out that instruction in all four disciplines is not the goal but the means through which an educational ideal may be achieved. In response to this address, Rogena Degge stated that many more models are necessary if all districts are to develop appropriate versions of DBAE. The document also includes: (1) questions to speakers from participants and guests; (2) selected written recommendations; (3) a participant list; and (4) the complete texts of presentations by speakers and respondents. (SM)

AN: ED 268 058
AU: Katter,-Eldon, Ed.
TI: **Four Curriculum Models. Coming Together Again: Art History, Art Criticism, Art Studio, Aesthetics**. Proceedings of the Kutztown Art Conference (41st, Kutztown, Pennsylvania, October 26, 1984).
CS: Kutztown Univ., PA. Coll. of Visual and Performing Arts.
CN: 855668
PY: 1984
NT: 106 p.; For a related document, see SO 017 070. Some photographs may not reproduce clearly.
PR: EDRS Price - MF01/PC05 Plus Postage.
DE: Aesthetic-Education; Art-History; Curriculum-Evaluation; Educational-Objectives; Elementary-Secondary-Education; Visual-Arts; *Art-Education; *Curriculum-Development

AB: Proceedings of a conference on art history, art criticism, studio art, and aesthetics are presented. An overview entitled "For a New Beginning" outlines Pennsylvania's new curriculum requirements and their relationship to art education. Listings follow which cover Pennsylvania's goals of quality education and arts and humanities objectives respectively. The proceedings contain four position papers presented at the conference. The authors and titles are: "The Discipline of Art History: A Basis for Learning" (Mary Erickson); "A Study of Art Criticism in the Classroom" (Evan J. Kern); "The Studio Artist: A Component of a K-12 School Art Curriculum" (Diana Korzenik); and "Aesthetics, Cornerstone of the Art Curriculum" (Vincent Lanier). References and bibliographies accompany the position papers. (JH)

AN: ED 277 632
AU: Kern,-Evan-J., Ed.
TI: **Art Education, Aesthetics, and Art Criticism**. Collected Papers, Pennsylvania's Symposium (Carlisle, Pennsylvania, May 6-7, 1986).
SP: Pennsylvania State Dept. of Education, Harrisburg. Div. of Arts and Sciences.
PY: 1986
NT: 217 p.
PR: EDRS Price - MF01 Plus Postage. PC Not Available from EDRS.
DE: Aesthetic-Values; Art-Appreciation; Course-Content; Creative-Expression; Critical-Thinking; Elementary-Secondary-Education; Higher-Education; *Aesthetic-Education; *Art-Activities; *Art-Education; *Program-Improvement
AB: Eighteen scholars, representing classroom teachers, museum educators, and higher education faculty were invited to prepare papers on the topic of aesthetics and art criticism in the classroom. The papers included are: "Signs Visual and Verbal" (Mary Wiseman); "Role-playing the Aesthetician in Art Education" (Robert Russell); "Is Teaching Aesthetics a Reasonable Goal for K-12 Art Instruction?" (Mary Erickson); "Aesthetics and Art Criticism in the Schools: Some Ridiculous Realities and Some Sublime Prospects" (Brent Wilson); "Criticism as Poetry: The Function of Metaphor and Writing about Art" (Marjorie Wilson); "Questions of Aesthetics" (Evan Kern); "Why Criticism?" (Ron Mitra); "Beyond Culture: The Search for Aesthetic Principles" (Eldon Katter); "Aesthetics and Criticism as Primary Elements of Art Education: Needed Adjustments in Program Vision" (Clyde McGeary); "An Awareness: Other Factors to Consider" (Joseph B. DeAngelis); "Expanding the 'Discover Art' Series toward the DBAE Concept" (Al Hurwitz); "How Do Pictures Mean? A (Continuing) Exploration of the Response of Novice Viewers to Visual/Aesthetic Content" (Barbara Fredette); "Developmental Stages of Children's Concepts of Art and Educational Implications," (Mary F.Burkett); "Toward Effective Improvements in Aesthetic Education and Criticism Within Schools: Assessing and Promoting the Need" (Denise Bender); "Development of an Academic Model for an Interdisciplinary Art Course on the College Level" (Linda Ross); "Thoughts on Teaching Aesthetics and Art Criticism to School Children in an Art Museum" (Bay Judson); "Museum Teaching as a Learning Laboratory" (Diane Brigham); and "Schools and Museums: Teaching Art with Art" (Julianne Agar). The introduction features a summary of each paper. (APG)

AN: ED 257 744
AU: McLaughlin,-Milbrey-Wallin; And-Others
TI: **Art History, Art Criticism, and Art Production. An Examination of Art Education in Selected School Districts. Volume III: Executive Summary.**
CS: Rand Corp., Santa Monica, Calif.
SP: Getty Center for Education in the Arts, Los Angeles, CA.
RN: ISBN-0-8330-0607-X
PY: 1984
AV: Rand Corporation, 1700 Main St., P.O. Box 2138, Santa Monica, CA 90406-2138 (Order No. R-3161/3-JPG, $4.00).
NT: 27 p.; For volumes I and II, see SO 016 555-556. For related document, see SO 016 497.
PR: EDRS Price - MF01 Plus Postage. PC Not Available from EDRS.
DE: Aesthetic-Education; Art-Appreciation; Art-History; Case-Studies; Comparative-Analysis; Educational-Change; Educational-Needs; Educational-Research; Elementary-Secondary-Education; *Art-Education; *Program-Effectiveness; *Visual-Arts
ID: Art-Criticism
AB: This volume summarizes the findings from a cross-site analysis of seven sites that were implementing a discipline-based approach to visual arts education. A discipline-based approach incorporates four art disciplines: art history, art criticism, aesthetics, and art making. The study focused on two major areas: factors generating support for a strong substantive art education program in a district's curriculum, and factors influencing the willingness and ability of school districts and teachers to carry out and maintain a discipline-based art program. The first of four sections proposes the following conclusions: (1) the change to discipline-based art programs requires more than a change in policies and programs--it requires a shift in perspective; (2) to ensure the continuation of these programs, district policies will have to include extensive in-service teacher training, a prescriptive, comprehensive curriculum, and classroom review by district representatives; (3) programs must have politically adept advocates to generate interest in change, moral and financial support of administrators, and the support and commitment of teachers, parents, and students. Section II describes the basic requirements for art programs and considers the factors crucial for success at three stages of change. Section III briefly describes the art programs at the study sites. The section IV addresses the major issues involved in changing to a substantive visual arts program. (LH)

AN: ED 276 442
AU: Munski,-Marilyn-L.
TI: **Aesthetics, the Arts, and Education: The Painter as a Model in Aesthetic Education.**
PY: 1986
NT: 21 p.; In: Thinking across the Disciplines. ISII 1986. Proceedings of the Annual Conference of the International Society for Individualized Instruction (15th, Atlanta, Georgia, October 9-11, 1986); see IR 012 493.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Art-Education; Curriculum-Development; Student-Experience; *Aesthetic-Education; *Artists-; *Fine-Arts
ID: Kandinsky-Wassily; Picasso-Pablo; Van-Gogh-Vincent; *Sensory-Qualities
AB: Arguing that the visual arts serve as the focus for potential aesthetic experience in the discipline of art education, this paper describes the influence of the sensory elements of aesthetic experience in nature and other art forms on the work of three artists--Kandinsky, Van Gogh, and Picasso--and suggests that teachers can enrich students' experience of the visual arts by relating these sensory qualities in their teaching. The work of each of these artists is considered in the context of how their contributions to the visual arts can be considered from the broader perspective of aesthetic education. Special emphasis is placed on the sensory qualities--sounds, colors, odors, tastes, and textures--because they are the most difficult to communicate, and examples illustrating the impact of other art forms on the work of these artists are provided to attest to the significance of these qualities. References and a bibliography are included. (DJR)

AN: ED 251 335
AU: Seiferth,-Berniece-B; And-Others
TI: **History and Art: The Heart of Art.**
PY: 1984
NT: 14 p.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Buddhism-; Christianity-; Cultural-Awareness; Higher-Education; Islamic-Culture; Religious-Cultural-Groups; Secondary-Education; World-History
DE: *Art-Education; *Art-History; *History-Instruction; *Interdisciplinary-Approach; *Religion-
ID: China-; Hinduism-; India-; Renaissance-; Russia-; *Religious-Art

AB: Learning to appreciate religious art and to understand the interdependence of history and art are basic to the foundations of culture. Students need to be exposed to the art of the diverse adherents of all major religions in order to understand the beliefs and practices of others. Students can examine religious art from ancient times, including sacred spaces set aside to summon sacred deities (e.g., Stonehenge in England) and the drawings and paintings of animals found on the walls of caves in southwestern Europe. Students can also examine the effects that Christianity had upon sculpture, painting, churches, cathedrals, and stained glass; the Renaissance influence; how the conflict between the Christian religion and the affairs of state in Russia resulted in the building of magnificent cathedrals; how history influenced the work of some artists who attempted to portray the world around them, especially the world of the downtrodden; the art of Islamic culture; and the art of Buddhism and Hinduism in India and China. (RM)

AN: ED 309 108
AU: Sullivan,-Kathryn-C.
TI: **Reading a Painting: Student Comprehension of Important Works of Art.**
PY: 1988
NT: 10 p.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Art-History; Curriculum-Enrichment; Educational-Trends; Instructional-Improvement; Painting-Visual-Arts; Secondary-Education; *Aesthetic-Education; *Aesthetic-Values; *Art-; *Art-Appreciation; *Art-Education; *Visual-Literacy
ID: Aesthetics-; Getty-Center-for-Education-in-the-Arts; *Discipline-Based-Art-Education

AB: In 1899, the Committee of Ten on Drawing, organized by the National Education Association, proposed that one of the main goals of art education should be "to offer a consistent development in the faculty of sight." Art appreciation was centered on the literal translation of the painting. Importance was placed on connecting the painter's name with the painting and attaching a date to it. More recently, the Getty Center for Education in the Arts has taken an active role in promoting the discipline-based art education programs in schools, in which aesthetics plays a major part. Young students can develop a level of self-awareness as they realize that a painting can have a meaning, an emotion, and a value that exists beyond their own reality. Elliot Eisner feels that "aesthetic ways of knowing" can expand consciousness and intellectual ability, allowing students to experience the profound statements made by artists throughout history. How the teacher presents important works of art to students predicates their response. Junior and senior high school art teachers should: (1) limit the number of slides shown in each class; (2) choose discussion topics and then find artwork that conveys that particular idea or feeling; (3) verbalize emotions when describing a painting; (4) help students explore symbolism in paintings; (5) tell the story/mythology of the painting; (6) validate students' responses to paintings; and (7) allow students to find artwork that conveys certain feelings or emotions. A bibliography is included. (GEA)

AN: ED 275 604
AU: Vallance,-Elizabeth
TI: **The Subject-Matters of Art and Art Criticism.**
PY: 1986
NT: 24 p.; Paper presented at the Annual Meeting of the American Educational Research Association (67th, San Francisco, CA, April 1986).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Art-History; Cultural-Enrichment; Elementary-Secondary-Education; Museums-; *Aesthetic-Education; *Aesthetic-Values; *Art-Appreciation; *Art-Education
ID: Nation-at-Risk-A
AB: Increased attention to the importance of the arts in general education demands that we carefully define what we mean by "art" when we argue that it should be included in the school curriculum. Education in the arts has traditionally meant education in the making of art, but while only a few students will go on to produce artistically in later life, most students will see art and will have aesthetically-grounded experiences throughout their lives. Therefore an emphasis on education in it can serve at least 2 purposes: it can serve as a communication vehicle between critic and audience, helping the viewer better to see the work and understand its impact; we call this portrayal criticism. Art criticism may also intend to persuade the reader/viewer of the critic's judgment of the work; we may call this persuasive criticism. Both portrayal and persuasive criticism serve a purpose in education, and they serve different purposes in the K-12 classroom setting and the more informal museum education setting. Effective arts educators will use both portrayal and persuasive criticism, tailoring each to the different backgrounds and motivations of their audiences. (Author)

What's Available From ERIC?

JOURNAL ARTICLES

Annotations of art education-related journal articles currently in the ERIC system follow. All annotations appear in the CURRENT INDEX TO JOURNALS IN EDUCATION (CIJE), which is published monthly and available at libraries throughout the country. Journal annotations are intended to describe contents of articles in general terms; readers and researchers are encouraged to locate the full article in libraries for bibliographic source material. If noted, reprints of articles are available from University Microfilms International (UMI), Article Clearinghouse, 300 North Zeeb Road, Ann Arbor, MI 48106, 800/732-0616.

AN: EJ 399 672
AU: Ahmad,-Paula
TI: **Fun & Games, but Learning Too. Part Two.**
PY: 1989
JN: School Arts 89(November 1989): 27-29
AV: UMI
DE: Art-Activities; Art-Expression; Art-History; Childrens-Art; Class-Activities; Elementary-Secondary-Education; Instructional-Materials; Learning-Activities; Puzzles-; Stimulation-; *Art-Education; *Educational-Games; *Visual-Arts
AB: Recommends the use of visual art games to organize learning for short time periods. Outlines strategies for seven visual art games adaptable for most age and skill levels. Based on familiar games such as "I-Spy" or "Bingo," these activities deal with artistic terms or concepts, artists, artworks, and art history. (LS)

AN: EJ 411 085
AU: Anderson,-Tom
TI: **Attaining Critical Appreciation through Art.**
PY: 1990
JN: Studies in Art Education 31(Spring 1990): 132-40
AV: UMI
DE: Communication-Skills; Cultural-Awareness; Individual-Development; Productive-Thinking; Self-Expression; *Art-Appreciation; *Art-Education; *Critical-Thinking; *General-Education; *Problem-Solving
ID: Discipline-Based-Art-Education
AB: Argues that developing general critical appreciation is one of the highest goals in education and that art education can foster such appreciation. Examines art's unique content and approaches to knowledge. Outlines a structure for integrating art production, art criticism, art history, and aesthetics in a model fostering general critical appreciation. (KM)

AN: EJ 381 044
AU: Anderson,-Tom
TI: **A Structure for Pedagogical Art Criticism.**
PY: 1988
JN: Studies in Art Education 30(Fall 1988): 28-38
AV: UMI
DE: Educational-Innovation; Educational-Methods; *Affective-Objectives; *Art-; *Art-Education; *Intellectual-Experience; *Intuition-; *Program-Descriptions
ID: Arnheim-R; Broudy-H-S; *Art-Criticism
AB: Develops method for incorporating the intuitive and affective with intellectual and analytic components for understanding works of art. States that the premises for such a systematization include both Arnheim's claim that two basic interdependent procedures of intelligent cognition are intuition and intellect (1986); and Harry Broudy's (1972) conception of aesthetic experience based on a compound of imagination and perception. (GEA)

AN: EJ 411 079
AU: Barrett,-Terry
TI: **A Consideration of Criticism.**
PY: 1989
JN: Journal of Aesthetic Education 23(Winter 1989): 23-35
AV: UMI
DE: Aesthetic-Education; Art-Activities; Art-Criticism; Artists-; Art-Teachers; Educational-Philosophy; Higher-Education; Photography-; Secondary-Education; *Art-Appreciation; *Art-Education; *Art-Expression; *Visual-Arts
AB: Explores critical activities in the visual arts and how they can enhance art appreciation. Outlines sources of criticism, different types of criticism, the varied backgrounds of art critics, and the artist-critic relationship. Maintains that, by emphasizing interpretive aspects, school art criticism can come closer to professional art criticism. (KM)

AN: EJ 304 811
AU: Best,-David
TI: **The Dangers of "Aesthetic Education."**
PY: 1984
JN: Oxford Review of Education 10(1984): 159-67
DE: Definitions-; Educational-Objectives; Elementary-Secondary-Education; *Aesthetic-Education; *Educational-Policy
AB: It is not always clear which interests or activities are designated by the term "aesthetic education." The term may be construed in ways which can be potentially harmful, in a practical sense, to educational policy. (RM)

AN: EJ 374 484
AU: Bontemps,-Arna-Alexander; Fonvielle-Bontemps,-Jacqueline
TI: **African-American Women Artists: An Historical Perspective.**
PY: 1987
JN: Sage: A Scholarly Journal on Black Women 4(Spring 1987): 17-24
NT: Special issue on "Artists and Artisans."
DE: Art-; Art-Expression; Biographies-; Black-History; Black-Studies; Fine-Arts; Painting-Visual-Arts; Racial-Bias; Sculpture-; *Art-History; *Artists-; *Black-Achievement; *Black-Culture; *Blacks-; *Females-
ID: *Art-Criticism
AB: Black women artists--from the sculptor Edmonia Lewis (born 1843/5) through the late nineteenth and early twentieth century, to the Harlem Renaissance--have played a vital role in developing those forms of self-expression by which Black people in America have managed to survive centuries of racial oppression. (BJV)

AN: EJ 382 471
AU: Brilliant,-Richard
TI: **How an Art Historian Connects Art Objects and Information.**
PY: 1988
JN: Library Trends 37(Fall 1988): 120-29
AV: UMI
DE: Art-Products; Databases-; Optical-Data-Disks; Photographs-; Research-Skills; Scholarship-; *Art-History; *Classification-; *Illustrations-; *Online-Systems; *Reference-Materials; *Research-Tools
AB: Discusses the role of visual images in the classification of art objects and the research needs of art historians in the context of the design of current printed resources and online databases in this discipline. The topics covered include the need for illustrated online reference works and appropriate indexing for access to bibliographic sources. (CLB)

AN: EJ 332 359
AU: Clahassey,-Patricia
TI: **Modernism, Post Modernism, and Art Education.**
PY: 1986
JN: Art Education 39(March 1986): 44-48
AV: UMI
DE: Elementary-Secondary-Education; Expressionism-; Sciences-; Technological-Advancement; *Art-Education; *Educational-Practices; *Modernism-
ID: Discipline-Based-Art-Education; Formalism-; *Post-Modernism
AB: Relationships between major art movements and art education in the schools are examined. The so-called discipline-based art education movement brings with it ideas similar to those found in the new art world. (Author/RM)

AN: EJ 357 370
AU: Clark,-Gilbert-A.; And-Others
TI: **Discipline-Based Art Education: Becoming Students of Art.**
PY: 1987
JN: Journal of Aesthetic Education 21(Summer 1987): 130-93
AV: UMI
NT: This special issue is comprised of ten articles on discipline-based art education commissioned by the Getty Center for Education in the Arts.
DE: Art-History; Educational-Change; Educational-Philosophy; Educational-Psychology; Educational-Theories; Higher-Education; Visual-Arts; *Aesthetic-Education; *Art-Education
ID: Getty-Center-for-Education-in-the-Arts *Discipline-Based-Art-Education
AB: This paper examines art instruction in elementary and secondary schools, focusing mainly on the major shift in theory and practice which began in the early 1960s. Offers a broad view of art and emphasizes the importance of discipline-based art education in the K-12 curriculum. (JDH)

AN: EJ 391 403
AU: Congdon,-Kristin-G.
TI: **Multi-Cultural Approaches to Art Criticism.**
PY: 1989
JN: Studies in Art Education 30(Spring 1989): 176-84
AV: UMI
DE: Art-Appreciation; Global-Approach; Intercultural-Programs; Multicultural-Education; Postsecondary-Education; *Art-Education; *Cultural-Enrichment; *Curriculum-Development
ID: *Art-Criticism; *Multicultural-Approach
AB: Discusses the reasons for the development and inclusion of multiple art criticism formats in the curriculum. Points out the ways in which a variety of world views approach can heighten the appreciation of art. Suggests that a multi-cultural approach will enrich the lives of all students in a pluralistic society. (KO)

AN: EJ 287 386
AU: Copeland,-Betty-D.
TI: **Art and Aesthetic Education Learning Packages.**
PY: 1983
JN: Art Education 36(May 1983): 32-35
AV: UMI
DE: Art-Appreciation; Art-History; Curriculum-Guides; Elementary-Secondary-Education; Handicrafts-; Special-Education; Teaching-Methods; *Aesthetic-Education; *Art-Education; *Instructional-Materials; *Learning-Modules
ID: Central-Midwestern-Regional-Educational-Lab-MO
AB: Discusses the contents of typical art education learning packages. Those of the Central Midwestern Regional Laboratories (CEMREL) are designed to heighten student involvement through use of media. Other packages focus on art history, art appreciation, and arts and crafts activity. A package has also been developed for special education students. (CS)

AN: EJ 365 995
AU: Duke,-Leilani-Lattin
TI: **The Getty Center for Education in the Arts: A Progress Report.**
PY: 1988
JN: Phi Delta Kappan 69(February 1988): 443-46
AV: UMI
DE: Elementary-Secondary-Education; *Aesthetic-Education; *Aesthetic-Values; *Art-Education; *Art-History
ID: *Art-Criticism; *Getty-Center-for-Education-in-the-Arts
AB: Describes Getty Center for Education in the Arts, which espouses the ideas and skills of art production, art history, art criticism, and aesthetics and involves four activities related to the visual arts: (1) creating art, (2) perceiving and responding to art works, (3) understanding the place of art in culture and history, and (4) making reasoned judgments about art. (MLH)

AN: EJ 287 427
AU: Erickson,-Mary
TI: **Teaching Art History as an Inquiry Process.**
PY: 1983
JN: Art Education 36(September 1983): 28-31
AV: UMI
DE: Elementary-Secondary-Education; *Art-Education; *Art-History; *Inquiry-; *Instructional-Improvement; *Skill-Development
AB: Rather than just being a study of past art works, art history can also be a study of process in which students learn about describing, attributing, reconstructing, and interpreting art. Sheet music is suggested as a possible resource to develop these skills. (IS)

AN: EJ 349 921
AU: Galbraith,-Lynn; Spomer,-Marvin-J.
TI: **Does Art History Go to School?**
PY: 1987
JN: Art Education 39(September 1987): 10-13
AV: UMI
DE: High-Schools; Inservice-Education; Instructional-Materials; Junior-High-Schools; Surveys-; *Aesthetic-Education; *Art-Education; *Art-History
AB: Reports the results of a survey of 146 junior and senior high school teachers' experiences in teaching art history. Includes data on art history teaching preparation, how teachers typically include art history in their classes, and teachers' perceptions of resources which help them teach art history. (JDH)

AN: EJ 383 073
AU: Garoian,-Charles-R.
TI: **Teaching Critical Thinking through Art History in High School.**
PY: 1988
JN: Design for Arts in Education 90(September-October 1988): 34-39
AV: UMI
DE: Art-Appreciation; Art-Education; Curriculum-Development; Divergent-Thinking; Secondary-Education; Student-Educational-Objectives; *Art-History; *Creative-Development; *Critical-Thinking; *High-School-Students; *Intellectual-Development
ID: Arts-Curriculum; Feldman-E-B; *Art-Criticism; *Blooms-Taxonomy
AB: Explains how the study of art history encourages the development of critical thinking in adolescents by comparing Bloom's Taxonomy of Educational Objectives with Feldman's stages of art criticism. Offers curriculum-based recommendations for using art history and criticism to encourage critical thinking. (LS)

AN: EJ 260 280
AU: Goldman,-Shifra-M.
TI: **Mexican Muralism: Its Social-Educative Roles in Latin America and the United States.**
PY: 1982
JN: Aztlan: International Journal of Chicano Studies Research 13(Spring-Fall 1982): 111-33
AV: Reprint: UMI
DE: Art-Expression; Cultural-Awareness; International-Studies; Mass-Instruction; Mexican-Americans; Politics-; Realism-; *Advocacy-; *Art-Education; *Art-History; *Hispanic-American-Culture; *Self-Evaluation-Groups
ID: Chicanos-; Consciousness-; Orozco-Jose-Clemente; Rivera-Diego; Siqueiros-David-Alfaro; *Mexico-; *Murals-
AB: Traces the history of Mexican muralism (1920s to 1970s) as an art of advocacy intended to change consciousness and promote political action; shows how it can still be used in an educative manner in schools. Emphasizes the effects of three great muralists (Diego Rivera, Jose Clemente Orozco, and David Alfaro Siqueiros). (LC)

AN: EJ 356 196
AU: Greer,-Dwaine-W.
TI: **A Structure of Discipline Concepts for DBAE.**
PY: 1987
JN: Studies in Art Education 28(Summer 1987): 227-33
AV: UMI
DE: Aesthetic-Education; Art-History; Educational-Practices; Elementary-Secondary-Education; Inquiry-; *Art-Education; *Curriculum-Development; *Curriculum-Enrichment; *Educational-Theories
ID: Discipline-Baced-Art-Education
AB: Sets forth diagrammatic representations of the four art disciplines (aesthetics, criticism, history, production) as a basis for devising a discipline-based art curriculum. Provides an example of an inquiry framework to guide the planning and application of instruction. (AEM)

AN: EJ 391 411
AU: Gregory,-Diane-C.
TI: **Review of Elementary and Junior High School DBAE Instructional Resources.**
PY: 1989
JN: Art Education 42(May 1989): 14-21
AV: UMI
DE: Art-Materials; Elementary-Education; Instructional-Materials; Junior-High-Schools; *Aesthetic-Education; *Art-Education; *Art-History
ID: *Discipline-Based-Art-Education
AB: Describes, compares, and evaluates examples of first generation elementary and junior high curriculum resources which are based upon the discipline based approach to art education. Offers these as sound, sequential instructional materials that are useful in the areas of art history, art criticism, aesthetics, and art studio. (KO)

AN: EJ 371 191
AU: Hagaman,-Sally
TI: **Philosophical Aesthetics in the Art Class: A Look toward Implementation.**
PY: 1988
JN: Art Education 41(May 1988): 18-22
AV: UMI
DE: Elementary-Secondary-Education; *Aesthetic-Education; *Aesthetic-Values; *Art-Education; *Curriculum-Development; *Instructional-Improvement; *Teacher-Qualifications
ID: *Aesthetics-
AB: Discusses the problems involved in teaching aesthetics in the art classroom and describes a class for art teachers which addressed this topic. States that the subject can, with some difficulty, be taught to children, but that background knowledge in aesthetics is essential for those who plan and teach the curriculum. (GEA)

AN: EJ 415 743
AU: Hagaman,-Sally
TI: **Philosophical Aesthetics in Art Education: A Further Look toward Implementation.**
PY: 1990
JN: Art Education 43(July 1990): 22-24,33-39
SN: ISSN-0004-3125
AV: UMI
DE: Art-History; Critical-Viewing; Elementary-Education; Grade-5; Teaching-Methods; Thinking-Skills; Visual-Arts; *Aesthetic-Education; *Aesthetic-Values; *Art-Criticism; *Art-Education; *Art-Teachers; *Philosophy-
ID: Community-of-Inquiry; Institute-for-Advancement-Philosophy-for-Children
AB: Maintains that philosophical aesthetics must be an integral part of art education. Examines existing methods and materials for teaching philosophy to children from the Institute for the Advancement of Philosophy for Children (New Jersey). Describes a sample unit showing philosophical aesthetics in action in a fifth grade class. (KM)

AN: EJ 310 647
AU: Hamblen,-Karen-A.
TI: **An Art Criticism Questioning Strategy within the Framework of Bloom's Taxonomy.**
PY: 1984
JN: Studies in Art Education 26(Fall 1984): 41-50
AV: UMI
DE: Higher-Education; Models-; Secondary-Education; *Art-Education; *Questioning-Techniques
ID: *Art-Criticism; *Blooms-Taxonomy
AB: Instructional questions, when properly sequenced, can foster student involvement and the development of complex levels of thinking. Most questions posed in classrooms, however, elicit memory-recall responses. It is proposed that art criticism questions be formulated within the hierarchical categories of Bloom's taxonomy. Specific examples are provided. (Author/RM)

AN: EJ 366 737
AU: Hamblen,-Karen-A.
TI: **Approaches to Aesthetics in Art Education: A Critical Theory Perspective.**
PY: 1988
JN: Studies in Art Education 29(Winter 1988): 81-90
AV: UMI
DE: Educational-Theories; Higher-Education; *Aesthetic-Education; *Aesthetic-Values; *Art-; *Art-Education; *Art-History
ID: *Critical-Theory
AB: Provides a brief background on current developments in aesthetics and the contested concepts of three approaches to aesthetics: (1) historical philosophical aesthetics; (2) aesthetic perception and experience; and (3) aesthetic inquiry. Concludes by proposing a fourth approach based on critical theory. (Author/BSR)

AN: EJ 348 273
AU: Hamblen,-Karen-A.
TI: **Three Areas of Concern for Art Criticism Instruction: Theoretical and Research Foundations, Sociological Relationships, and Teaching Methodologies.**
PY: 1986
JN: Studies in Art Education 27(Summer 1986): 163-73
AV: UMI
DE: Educational-Methods; Educational-Research; Elementary-Secondary-Education; Foundations-of-Education; *Art-Education; *Curriculum-Development; *Instructional-Improvement
ID: *Art-Criticism
AB: Asserts that research and foundational deficits revealed in the literature may be contributing to the lack of consistent and widespread art criticism instruction. (JDH)

AN: EJ 295 887
AU: Hardiman,-George-W.; Zernich,-Theodore
TI: **Subjective Responses to Paintings as Originals, Colored Slides, and Colored Prints.**
PY: 1984
JN: Studies in Art Education 25(Winter 1984): 104-08
AV: UMI
DE: Aesthetic-Education; Educational-Research; Higher-Education; *Art-Education; *Painting-Visual-Arts; *Visual-Literacy
ID: *Art-Originals; *Art-Reproductions
AB: Findings revealed no significant response differences due to mode of presentation. The study provides support for the proposition that mode of presentation has little systematic effect on untrained subjects' evaluations of paintings. (Author/RM)

AN: EJ 349 955
AU: Hewett,-Gloria-J.; Rush,-Jean-C.
TI: **Finding Buried Treasures: Aesthetic Scanning with Children.**
PY: 1987
JN: Art Education 40(January 1987): 41-43
AV: UMI
DE: Children-; Discussion-Teaching-Technique; Elementary-Education; Learning-Activities; Questioning-Techniques
DE: *Aesthetic-Education; *Art-Appreciation; *Art-Education; *Visual-Literacy
AB: Defines aesthetic scanning, the perceptual activity that artists use when creating art and that connoisseurs use when contemplating it. Shows how to ask questions that elicit information about the sensory, formal, expressive, and technical properties of a work of art. (JDH)

AN: EJ 285 994
AU: Hollingsworth,-Patricia
TI: **The Combined Effect of Mere Exposure, Counterattitudinal Advocacy, and Art Criticism Methodology on Upper Elementary and Junior High Students' Affect Toward Art Works.**
PY: 1983
JN: Studies in Art Education 24(1983): 101-10
AV: Reprint: UMI
DE: Educational-Research; Grade-4; Grade-6; Grade-7; Grade-9; Intermediate-Grades; Junior-High-Schools; *Art-Appreciation; *Art-Education; *Attitude-Change; *Student-Attitudes
ID: *Art-Criticism
AB: Results indicated that, for elementary students, art criticism was more effective than a combination of methodologies for developing positive affect toward art works. For junior high students, the combination methodology was more effective than art criticism, the exposure method, or the counterattitudinal advocacy method. (Author/SR)

AN: EJ 409 500
AU: Jack,-Margaret; Sang,-Janet
TI: **Using Original Paintings with Young Children.**
PY: 1989
JN: Journal of Art and Design Education 8(1989): 257-72
DE: Art-Activities; Creative-Activities; Grade-1; Primary-Education; Primary-Sources; Teaching-Methods; *Art-Education; *Art-History; *Childrens-Art; *Painting-Visual-Arts; *Student-Motivation
ID: Original-Paintings
AB: Outlines three methods of introducing original paintings to young children: narratives, finding a consensus, and building on a shared experience. Analyzes the childrens' verbal and artistic responses. (KM)

AN: EJ 260 666
AU: Johansen,-Per
TI: **Teaching Aesthetic Discerning through Dialog.**
PY: 1982
JN: Studies in Art Education 23(1982): 6-13
AV: Reprint: UMI
DE: Secondary-Education; *Art-Appreciation; *Art-Education; *Discussion-Teaching-Technique
ID: Art-Criticism; *Beardsley-Monroe; *Ingarden-Roman
AB: Outlines and illustrates a process of teacher-student dialog based on Ingarden's analysis of art appreciation and Beardsley's discussion of art criticism. A qualified teacher guides student in grasping a work of art's pervasive quality, describing and interpreting its parts and relations, and judging the overall expression of the work. (AM)

AN: EJ 409 553
AU: Johnson,-Kate; Walpole,-Rachel
TI: **The Significance of Style: Various Approaches.**
PY: 1990
JN: Art Education 43(March 1990): 25-32
AV: UMI
DE: Art-Activities; Class-Activities; Cultural-Influences; Elementary-Secondary-Education; Student-Motivation; *Art-Education; *Art-History; *Creative-Activities; *Cultural-Awareness; *Cultural-Education
ID: Minneapolis-Institute-of-Arts
AB: Points out that the word "style" can mean how an object is designed or how to identify a particular artist, group, culture, or movement. Illustrates four artworks from the Minneapolis Institute of Arts. Provides background information and questions for students to analyze, interpret, and create artwork. (KM)

AN: EJ 409 552
AU: Kaelin,-E.-F.
TI: **The Construction of a Syllabus for Aesthetics in Art Education.**
PY: 1990
JN: Art Education 43(March 1990): 22-24,33-35
AV: UMI
DE: Aesthetic-Values; College-Students; Course-Descriptions; Elementary-Secondary-Education; Instructional-Innovation; Teacher-Role; *Aesthetic-Education; *Art-Education; *Art-Teachers; *Curriculum-Development; *Philosophy-
AB: Discusses the nature of aesthetics, the kinds of activities involved, its sources, and competing ideologies. Recommends a plan for teaching aesthetics. Maintains that, for aesthetics to be fully implemented into the school, teachers must be asked to participate in designing the curriculum. (KM)

AN: EJ 387 203
AU: Kendall,-Richard
TI: **Degas: Vision and Perception.**
PY: 1988
JN: British Journal of Visual Impairment 6(Fall 1988): 105-09
DE: Biographies-; Partial-Vision; *Adaptive-Behavior-of-Disabled; *Art-History; *Artists-; *Painting-Visual-Arts; *Visual-Impairments
ID: *Degas-Edgar
AB: The art of Edgar Degas is discussed in relation to his impaired vision, including amblyopia, later blindness in one eye, corneal scarring, and photophobia. Examined are ways in which Degas compensated for vision problems, and dominant themes of his art such as the process of perception and spots of brilliant light. (Author/JDD)

AN: EJ 357 372
AU: Kleinbauer,-W.-Eugene
TI: **Art History in Discipline-Based Art Education.**
PY: 1987
JN: Journal of Aesthetic Education 21(Summer 1987): 205-15
AV: UMI
NT: This special issue is comprised of ten articles on discipline-based art education commissioned by the Getty Center for Education in the Arts.
DE: Elementary-Secondary-Education; Visual-Literacy; *Aesthetic-Education; *Art-Education; *Art-History; *Curriculum-Development; *Visual-Arts
ID: Getty-Center-for-Education-in-the-Arts; *Art-Production; *Discipline-Based-Art-Education
AB: Offers a rationale for teaching art history as an integral part of the K-12 curriculum. Maintains that art history instruction should begin in kindergarten. Includes sections on the relationship between art history, art production, art criticism, and aesthetics. (JDH)

AN: EJ 290 566
AU: Kobisz,-Vitold
TI: **Luncheon on the Grass with the Original Philosopher.**
PY: 1983
JN: Art Education 36(November 1983): 26-28
AV: UMI
DE: *Art-; *Artists-; *Dialogs-Literary
ID: Art-Criticism; *Aesthetics-; *Philosophers-
AB: Describes an imaginary dialog between real philosophers and artists on how to understand and talk about post-formalist art. Old aesthetic theories which are rational and linear are being replaced by a new vision which is mythic, anti-formal, and, perhaps, not expressible in words. (CS)

AN: EJ 250 704
AU: Korzenik,-Diana
TI: **Is Children's Work Art? Some Historical Views.**
PY: 1981
JN: Art Education 34(September 1981): 20-24
AV: Reprint: UMI
DE: Art-History; Attitude-Change; Educational-History; Elementary-Education; Western-Civilization; *Art-Education; *Childrens-Art; *Cultural-Context; *Social-Influences; *Theories-
AB: Tracing the changing concept of child art from the theories of Rousseau to the present, the author expounds the view that the interpretation of child art and the content of art education are functions of the social issues surrounding adult art in a given culture. (Author/SJL)

AN: EJ 374 491
AU: LaDuke,-Betty
TI: **The Grande Dame of Afro-American Art: Lois Mailou Jones.**
PY: 1987
JN: Sage: A Scholarly Journal on Black Women 4(Spring 1987): 53-58
NT: Special issue on "Artists and Artisans."
DE: Art-; Art-Expression; Art-History; Black-Achievement; Black-History; Black-Studies; Fine-Arts; Painting-Visual-Arts; *Artists-; *Biographies-; *Black-Culture; *Blacks-; *Cultural-Influences; *Females-
ID: *Art-Criticism
AB: Chronicles the personal and professional life of Lois Mailou Jones, a Black woman painter who blends Western and non-Western aesthetic traditions in her art. The influences of Haitian and African native traditions on her work are discussed. (BJV)

AN: EJ 300 550
AU: Lankford,-E.-Louis
TI: **A Phenomenological Methodology for Art Criticism.**
PY: 1984
JN: Studies in Art Education 25(Spring 1984): 151-58
AV: UMI
DE: Higher-Education; Secondary-Education; *Art-Education; *Teaching-Methods
ID: *Art-Criticism; *Phenomenology-
AB: Propositions which are used as guidelines for the development of a methodology for art criticism are presented. Based upon these propositions and generally following a phenomenological method of description, a method of art criticism composed of the following five components is described: receptiveness, orienting, bracketing, interpretive analysis, and synthesis. (Author/RM)

AN: EJ 282 342
AU: McMaster,-Gerald-R.
TI: **19th Century Plains Indian Robe Painting: Wearable Art Form.**
PY: 1983
JN: Canadian Home Economics Journal 33(Summer 1983): 14 [illegible]8
DE: Clothing-; Illustrations-; *American-Indians; *Art-History; Art-Products
ID: *Robe-Painting
AB: The Indians of the Great Plains of North America once wore some of the most magnificent works of art in the form of bison robes that were painted in a variety of modes. These forms of expression have become obsolete and their function has been replaced by new materials. (Availability: CHEA National Office, 151 Slater Street, Ottawa, Ontario K1P 5H3) (JOW)

AN: EJ 340 306
AU: Martin,-Barbara-L.
TI: **Aesthetics and Media: Implications for the Design of Instruction.**
PY: 1986
JN: Educational Technology 26(June 1986): 15-21
AV: UMI
DE: Artists-; Audiences-; Educational-Technology; Instructional-Improvement; Literature-Reviews; Material-Development; *Aesthetic-Education; *Educational-Media; *Instructional-Design; *Music-; *Perception-; *Visual-Stimuli
ID: Educational-Technologists; *Aesthetics-
AB: This overview of aesthetics and aesthetic education covers definitions and approaches to aesthetic education; discusses two notable ways educational technologists can influence aesthetics in learning situations with use of visuals and music; and lists strategies educational media producers can incorporate in productions to enhance aesthetic aspects through visuals and music. (MBR)

AN: EJ 269 089
AU: Mittler,-Gene
TI: **Teaching Art Appreciation in the High School.**
PY: 1982
JN: School Arts 82(November 1982): 36-41
AV: Reprint: UMI
DE: High-Schools; Teaching-Methods; *Art-Appreciation; *Art-Education; *Art-History
ID: *Art-Criticism
AB: Describes how two approaches to learning in art--art history and art criticism--can enable high school students to learn a great deal about, and from, a work of art. The article also discusses what an art historian does and then compares this to what a critic does. (AM)

AN: EJ 365 310
AU: Paine,-Sheila
TI: **The Childhood and Adolescent Drawings of Henri de Toulouse-Lautrec (1864-1901): Drawings from 6 to 18 years.**
PY: 1987
JN: Journal of Art and Design Education 6(1987): 297-312
DE: Art-; Higher-Education; *Art-Appreciation; *Art-Education; *Art-Expression; *Art-History; *Visual-Arts
ID: Toulouse-Lautrec-Henri-de
AB: Reviews the life of Henri de Toulouse-Lautrec (1864-1901) and examines how his early experiences influenced his art. (BSR)

AN: EJ 409 554
AU: Petit,-David-A.
TI: **The Object as Subject in 20th Century American Art.**
PY: 1990
JN: Art Education 43(March 1990): 36-41
AV: UMI
DE: Art-Teachers; Creative-Activities; Self-Expression; Student-Motivation; Teaching-Methods; *Art-Education; *Art-Expression; *Art-History; *Artists-; *Modernism-
ID: Still-Life; Twentieth-Century
AB: Describes how three groups of twentieth-century U.S. artists--Landscape and architectural artists, pop artists, and the photo-realists--used the object as the primary image in their artwork. Maintains that this approach to studying still life may be more relevant for teachers and students today. (KM)

AN: EJ 250 701
AU: Phelan,-Andrew
TI: **The Bauhaus and Studio Art Education.**
PY: 1981
JN: Art Education 34(September 1981): 6-13
AV: Reprint: UMI
DE: Architecture-; Educational-History; Handicrafts-; Higher-Education; Influences-; *Art-Education; *Art-History; *Modernism-; *Theories-
ID: Germany-; *Bauhaus-
AB: The author describes the history, theories, and methods of the German institution called the Bauhaus, which he considers to be the basic influence on American studio art education in the last 50 years. (Author/SJL)

AN: EJ 357 373
AU: Risatti,-Howard
TI: **Art Criticism in Discipline-Based Art Education.**
PY: 1987
JN: Journal of Aesthetic Education 21(Summer 1987): 217-25
AV: UMI
NT: This special issue is comprised of ten articles on discipline-based art education commissioned by the Getty Center for Education in the Arts.
DE: Cognitive-Psychology; Critical-Thinking; Curriculum-Development; Higher-Education; Social-Values; Visual-Literacy; *Aesthetic-Education; *Art-Education; *Art-History; *Visual-Arts
ID: Art-Production; Getty-Center-for-Education-in-the-Arts; *Art-Criticism; *Discipline-Based-Art-Education
AB: This paper focuses on the cognitive and social functions of art and the role that art plays in communicating social and personal values. It shows how art criticism can play an important part in the education of all students by fostering critical thinking related to art history, art production, and aesthetics. (Author/JDH)

AN: EJ 348 275
AU: Russell,-Robert-L.
TI: **The Aesthetician as a Model in Learning about Art.**
PY: 1986
JN: Studies in Art Education 27(Summer 1986): 186-97
AV: UMI
DE: Educational-Philosophy; Elementary-Secondary-Education; Foundations-of-Education; Higher-Education; Role-Playing; *Aesthetic-Education; *Art-Education; *Curriculum-Development
AB: While there is increasing agreement that aesthetics is related to a quality art program, an analysis of major scholars who have prescribed content for aesthetics in art education indicates that there is little agreement on the conditions of the relationship. This study attempts to clarify different conditions for aesthetics in the curriculum. (Author/JDH)

AN: EJ 303 530
AU: Saucy,-Don; Webb,-Nick
TI: **History--Who Cares?**
PY: 1984
JN: Art Education 37(September 1984): 37-38
AV: UMI
DE: Educational-Research; Elementary-Secondary-Education; Higher-Education; Relevance-Education; Teacher-Education; *Art-Education; *Art-History; *Educational-Improvement; *Educational-Needs
AB: Discusses why elementary and secondary art teachers, educators involved with the training of art teachers, and researchers in art education should be interested in art history. Educators must help students understand that history is primarily a discipline of thinking, not memorizing. (RM)

AN: EJ 402 283
AU: Scali,-Nancy
TI: **Art: The Telling of History through Technology.**
PY: 1990
JN: Writing Notebook 7(January-February 1990): 26-29
DE: Elementary-Secondary-Education; Foreign-Countries; Writing-Instruction; *Art-Activities; *Art-History; *Computer-Assisted-Instruction; *Computer-Graphics; *Computer-Software; *Writing-Exercises
ID: Africa-; American-Indian-Art; Egypt-; Japanese-Art; Prehistoric-Art
AB: Describes several writing projects that use computers to expose students to art, cultural history, and present day technology. Suggests activities for Prehistoric art, Egyptian art, African art, Japanese art, and Native American art. (MG)

AN: EJ 339 253
AU: Schirrmacher,-Robert
TI: **Talking with Young Children about Their Art.**
PY: 1986
JN: Young Children 41(July 1986): 3-7
DE: Early-Childhood-Education; *Childrens-Art; *Speech-Communication; *Teacher-Response; *Young-Children
ID: Aesthetic-Responses; Art-Criticism; *Conversation-; *Parent-Reponses
AB: Discusses ways in which teachers and parents respond to children's artwork. Presents six traditional approaches to responding to children's art and analyzes these approaches in terms of each one's impact on the child artist. Suggests alternate and more appropriate ways to respond to children about their art. (BB)

AN: EJ 291 331
AU: Schon,-Isabel
TI: **Introducing Pre-Columbian and Hispanic Art and Artists to Young Adults through Recent Books.**
PY: 1983
JN: Journal of Reading 27(December 1983): 248-51
AV: UMI
NT: Thematic Issue ("Reading in the Content Areas").
DE: Art-Education; Art-History; Elementary-Secondary-Education; Nonfiction-; Student-Motivation; *Art-Appreciation; *Cultural-Awareness; *Reading-Materials; *Spanish-Culture
ID: *Hispanic-Art; *Precolumbian-Art
AB: Annotates books that can introduce students and teachers to the world of Hispanic and pre-Columbian culture, specifically art. (FL)

AN: EJ 349 912
AU: Shannon,-Helen
TI: **Henry Fuseli: "The Nightmare."**
PY: 1987
JN: Art Education 39(July 1987): 29-30
AV: UMI
DE: Junior-High-Schools; Lesson-Plans; *Aesthetic-Education; *Art-Activities; *Art-Education; *Art-Expression
ID: Fuseli-Henry
AB: Based on a full-color reproduction of Henry Fuseli's 1781 painting, "The Nightmare," the purpose of this lesson is to introduce a painting that presents a pioneering idea about the nature of dreams, and to help students understand how a masterpiece often points to new directions in thought and beliefs. (JDH)

AN: EJ 403 181
AU: Smith,-Peter
TI: **A Modest Proposal, or Using Ingredients at Hand to Make an Art Curriculum**.
PY: 1989
JN: Art Education 42(November 1989): 8-15
AV: UMI
DE: Aesthetic-Education; Child-Development; Curriculum-Design; Elementary-Secondary-Education; *Art-Activities; *Art-Criticism; *Art-Education; *Art-History; *Curriculum-Development; *Developmental-Stages
ID: *Art-Theories
AB: Proposes an art curriculum framework that reduces aesthetics to three theories of art: imitationalist, formalist, and emotionalist. Fits each theory into the curriculum at the appropriate developmental stage of the student. Applies these theories to art criticism, art history, and studio production. (LS)

AN: EJ 383 074
AU: Stastny,-Kimm
TI: **A View from the Field: Ideal Instructional Competencies for High School Art Teachers**.
PY: 1988
JN: Design for Arts in Education 90(September-October 1988): 40-43
AV: UMI
DE: Aesthetic-Education; Art-History; Secondary-Education; Teacher-Effectiveness; *Art-Education; *Art-Teachers; *Basic-Skills; *Minimum-Competencies; *Occupational-Information
ID: Art-Criticism; Association-for-Supervision-and-Curriculum-Devel; National-Education-Association; National-Endowment-for-the-Arts; Office-of-Education
AB: Outlines 26 ideal instructional competencies in four disciplines of learning art: art production, aesthetics, art criticism and art history. Reviews the positions of the United States Office of Education, the National Endowment for the Arts, the Association for Supervision and Curriculum Development, and the National Education Association on instructional competencies. (LS)

AN: EJ 305 731
AU: Taunton,-Martha; Colbert,-Cynthia
TI: **Artistic and Aesthetic Development: Consideration for Early Childhood Educators.**
PY: 1984
JN: Childhood Education 61(September-October 1984): 55-58,60,62-63
AV: UMI
DE: Early-Childhood-Education; Literature-Reviews; *Aesthetic-Education; *Art-Expression; *Elementary-School-Students; *Individual-Development; *Preschool-Children; *Teaching-Methods
ID: *Aesthetic-Response
AB: Reviews selected research relating to the artistic and aesthetic behaviors of children four to six years of age and gives teaching and curriculum suggestions to encourage development in these areas. (RH)

What's Available From ERIC?

UNITS AND LESSONS IN JOURNALS

Annotations of art education-related journal articles currently in the ERIC system follow. All annotations appear in the CURRENT INDEX TO JOURNALS IN EDUCATION (CIJE), which is published monthly and available at libraries throughout the country. Journal annotations are intended to describe contents of articles in general terms; readers and researchers are encouraged to locate the full article in libraries for bibliographic source material. If noted, reprints of articles are available from University Microfilms International (UMI), Article Clearinghouse, 300 North Zeeb Road, Ann Arbor, MI 48106, 800/732-0616.

AN: EJ 407 746
AU: Armstrong,-Jackie; Landi,-Kristina
TI: **An Integrated Learning Experience.**
PY: 1990
JN: School Arts 89(February 1990): 38-39
AV: UMI
DE: Ancient-History; Class-Activities; Cooperative-Learning; Elementary-Education; Grade-5; Integrated-Activities; Units-of-Study; Western-Civilization; *Art-Activities; *Art-Education; *Computer-Science; *Interdisciplinary-Approach; *Library-Science; *Social-Studies
ID: Egypt-; Greece-; Rome-
AB: Describes a fifth grade social studies unit on ancient civilizations that includes a comprehensive history of ancient Egypt, Rome, and Greece and integrates studio art, art history, library science, social studies, and computer literacy programs. Students utilize the library to do research and develop an oral presentation while also working on individual art projects. (GG)

AN: EJ 411 110
AU: Blair,-Shelia-S.; Bloom,-Jonathan-M.
TI: **The Splendors of Islamic Art.**
PY: 1990
JN: Humanities 11(May-June 1990): 35-37
AV: UMI
DE: Art-Expression; Scholarship-; Technological-Advancement; Technology-; *Architecture-; *Art-; *Art-History; *Islamic-Culture
AB: Traces the history and development of the visual arts of the Islamic world. Discusses the architecture of Islamic culture. Delineates the relationship between technological progress and the flowering of Islamic art. Summarizes briefly the contents of their book, "The Art and Architecture of Islam: 1250-1800." (RW)

AN: EJ 349 942
AU: Brigham,-Diane
TI: **Winslow Homer: "The Life Line."**
PY: 1986
JN: Art-Education; v39 n6 p31-32 Nov 1986
AV: UMI
DE: Art-Expression; Junior-High-Schools; Learning-Activities; Lesson-Plans; *Aesthetic-Education; *Art-Education; *Painting-Visual-Arts; *Symbolism-
ID: Homer-Winslow
AB: Using a color print of Winslow Homer's oil painting, "The Life Line," the goal of this senior high school art lesson is to have students debate the importance of dramatic effect in a work of art. (JDH)

AN: EJ 349 940
AU: Brubaker,-Ann
TI: **Thomas Moran: "The Grand Canyon."**
PY: 1986
JN: Art Education 39(November 1986): 27-28
AV: UMI
DE: Intermediate-Grades; Learning-Activities; Lesson-Plans; *Aesthetic-Education; *Art-Education; *Painting-Visual-Arts
ID: Moran-Thomas
AB: Presents a lesson plan for introducing students in grades four through six to Thomas Moran's painting, "The Grand Canyon." The goal of the lesson is to illustrate the importance of the American West as a subject for artists in the nineteenth century. (JDH)

AN: EJ 325 842
AU: Bush,-Teresia
TI: **Zapata.**
PY: 1985
JN: Art Education 38(November 1985): 29-30
AV: UMI
DE: Aesthetic-Education; Art-Activities; Junior-High-Schools; *Art-Education; *Art-History; *Painting-Visual-Arts
ID: Mexico-; *Portraits-; *Siqueiros-David-Alfaro
AB: The instructional strategies suggested use a work of one of Mexico's most celebrated political history painters, David Siqueiros, to introduce junior high students to formal qualities in portraiture and contemporary Mexican art history. (RM)

AN: EJ 336 792
AU: Cappetta,-Ann; Scranton,-Joan
TI: **An Historical Act!**
PY: 1986
JN: School Arts 85(May 1986): 20-22
DE: Grade-6; Instructional-Improvement; *Art-Activities; *Art-Education; *Role-Playing
AB: Describes how a sixth grade class role played famous artists as they staged imaginary scenes from art history. Students researched their chosen artist, wrote scripts, and videotaped their performances. (JDH)

AN: EJ 414 004
AU: Carroll,-Karen-L.
TI: **Mojotech: Betye Saar.**
PY: 1990
JN: School Arts 89(May 1990): 25-28
SN: ISSN-0036-6463
AV: UMI
DE: Art-Expression; Art-History; Childrens-Art; Creativity-;
Elementary-Secondary-Education; *Art-Activities; *Art-Appreciation; *Art-Education;
*Cultural-Activities; *Self-Expression
ID: *Saar-Betye
AB: Describes how artist Betye Saar collects technological debris that she manipulates to create her artwork. Compares her work with African art which has a long history of transforming materials from the environment into symbols and objects. Suggests activities for students to create art with debris from their environment. (KM)

AN: EJ 402 923
AU: Cole,-Elizabeth; Schaefer,-Claire
TI: **Can Young Children Be Art Critics?**
PY: 1990
JN: Young Children 45(January 1990): 33-38
AV: UMI
DE: Art-Appreciation; Preschool-Education; Program-Descriptions; Public-Education;
Teaching-Guides; Teaching-Methods; *Art-Criticism; *Discussion-Teaching-Technique;
*Preschool-Children; *Questioning-Techniques; *Teacher-Guidance; *Visual-Arts
ID: *Feldman-Model
AB: Presents a teaching approach developed by Edmund Feldman that encourages young children to talk about art through guided discussion. A dialogue with a small group of four- and five-year-olds about the painting, "The Countess of Sussex and Her Daughter," by Thomas Gainsborough, is included. (BB)

AN: EJ 349 939
AU: Davidson,-Marilyn
TI: **William J. Glackens: "The Cedar Walk."**
PY: 1986
JN: Art Education 39(November 1986): 25-26
AV: UMI
DE: Learning-Activities; Lesson-Plans; Primary-Education; *Aesthetic-Education;
*Art-Education; *Painting-Visual-Arts
AB: Provides a lesson plan for primary grade-level students based on William J. Glackens' oil painting, "The Cedar Walk." The goal of the lesson is to introduce students to landscape/seascape painting. (JDH)

AN: EJ 349 928
AU: Day,-Michael
TI: **Maynard Dixon: "Free Speech."**
PY: 1987
JN: Art Education 39(September 1987): 31-32
AV: UMI
DE: Freedom-of-Speech; High-Schools; Learning-Activities; *Aesthetic-Education; *Art-Education; *Lesson-Plans; *Painting-Visual-Arts
ID: Dixon-Maynard
AB: Based on Maynard Dixon's oil painting, "Free Speech," this lesson attempts to expand high school students' understanding of art as a social commentary and the use of works of art to convey ideas and ideals. (JDH)

AN: EJ 260 568
AU: Dunn,-Philip-C.; And-Others.
TI: **Teachers Are Researchers.**
PY: 1982
JN: School Arts 81(February 1982): 6-9
AV: Reprint: UMI
DE: Integrated-Curriculum; Postsecondary-Education; Secondary-Education; Surrealism-; *Art-Activities; *Art-Education; *Art-History; *Painting-Visual-Arts; *Research-Utilization
AB: Describes an art unit that integrated art history and studio projects to teach surrealism to 14- to 19-year-olds. The unit was designed to apply a research study which found that students learned more art history and produced better art using an integrated approach. Class experiences confirmed research results. (AM)

AN: EJ 411 138
AU: Godlewski,-Susan-Glover
TI: **Livres d'Artiste: Henri Matisse, Jazz.**
PY: 1990
JN: School Arts 89(April 1990): 39-42
AV: UMI
DE: Art-Activities; Art-Expression; Art-History; Elementary-Secondary-Education; Lesson-Plans; Self-Expression; Student-Motivation; Visual-Arts; *Art-Education; *Creative-Activities
ID: Matisse-Henri
AB: Outlines the life of Henri Matisse and how he created his paper cut-outs, which were reproduced in a book. Discusses the importance of artists' books. Suggests some creative activities for all grades in book making and paper cut-outs that could be worked in conjunction with a language arts program. (KM)

AN: EJ 349 911
AU: Hausman,-Jerome; Unsworth,-Jean-Morman
TI: **George Tooker: "Highway."**
PY: 1987
JN: Art Education 39(July 1987): 27-28
AV: UMI
DE: Intermediate-Grades; Lesson-Plans; *Aesthetic-Education; *Art-Activities; *Art-Education; *Art-Expression; *Social-Values; *Symbolism-
ID: Tooker-George
AB: Using a full-color reproduction of George Tooker's 1953 painting called "Highway," this lesson plan is intended for students in grades four through six. The lesson's goal is to encourage an awareness of symbols and forms in contemporary society and to express attitudes and feelings about depersonalized structures and systems in society. (JDH)

AN: EJ 409 512
AU: Hellwege,-Pamela
TI: **Looking/Learning: Medieval Tapestries.**
PY: 1990
JN: School Arts 89(March 1990): 27-30
AV: UMI
DE: Elementary-Secondary-Education; *Art-Activities; *Art-Education; *Art-Expression; *Art-History; *Creative-Activities
ID: Medieval-Tapestries; Prophecy-of-Nathan
ID: *Weaving-
AB: Describes the functions, styles, and methods of creating medieval tapestries. Illustrates a narrative tapestry titled "The Prophecy of Nathan," attributed to Master Philip. Describes how textile artists' personal styles can be recognized. Suggests art activities for elementary and secondary students. (KM)

AN: EJ 349 927
AU: Irvine,-Hope
TI: **Ben Shahn: "The Passion of Sacco and Vanzetti."**
PY: 1987
JN: Art Education 39(September 1987): 29-30
AV: UMI
DE: Junior-High-Schools; Law-Related-Education; Learning-Activities; *Aesthetic-Education; *Art-Education; *Lesson-Plans; *Painting-Visual-Arts
ID: Shahn-Ben
AB: This lesson uses Ben Shahn's 1967 painting, "The Passion of Sacco and Vanzetti," to illustrate the role of the artist as a social critic to students in grades seven through nine.

AN: EJ 332 184
AU: Jenke,-Veronika; McCoy,-E.-Sue
TI: **Pieter Claesz, "Still-Life." and Georgia O'Keefe, "Two Jimson Weeds with Green Leaves and Sky."**
PY: 1986
JN: Art Education 39(January 1986): 25-28
AV: UMI
DE: Art-Activities; Artists-; Elementary-Secondary-Education; *Art-Education; *Art-History; *Painting-Visual-Arts
ID: *Claesz-Pieter
AB: Presents two art lessons, the first of which introduces elementary students to Dutch still life painting and to the Dutch painter Claesz. The second lesson introduces intermediate grade students to still life as a subject for painting and to the possibility of personal interpretation by an artist, as shown in an O'Keefe painting. (RM)

AN: EJ 407 804
AU: McArthur,-Seonaid; And-Others
TI: **The Art of Appearance.**
PY: 1990
JN: Art Education 43(January 1990): 25-28,49-53
AV: UMI
DE: Art-Expression; Childrens-Art; Cultural-Awareness; Cultural-Education; Cultural-Influences; Design-; Elementary-Secondary-Education; Student-Motivation; *Art-Activities; *Art-Education; *Art-History; *Clothing-; *Creative-Activities
ID: Art-Institute-of-Chicago
AB: Discusses how students can examine artists' use of clothing to express ideas about cultural values, lifestyle, and design. Features four, culturally different, artworks from the Art Institute of Chicago. Outlines instructional methods for discussion, creative writing, and art production. (KM)

AN: EJ 349 913
AU: Nichols-Dietrich,-Penny
TI: **Adolph Gottlieb: "Forgotten Dream."**
PY: 1987
JN: Art Education 39(July 1987): 31-32
AV: UMI
DE: High-Schools; Lesson-Plans; *Aesthetic-Education; *Art-Activities; *Art-Education; *Art-Expression
ID: Gottlieb-Adolph
AB: This lesson uses a full-color reproduction of Adolph Gottlieb's 1946 painting, "Forgotten Dream," to introduce students to the ideas of symbolic imagery in abstract expressionist art, and to help students discover reasons and ways artists communicate their memories, dreams, and fantasies. (JDH)

AN: EJ 317 475
AU: Nunnally,-Elaine; And-Others
TI: **Ways:1, Three Musicians; Ways:2, One Student, One Show; Ways:3, A High School Art Gallery.**
PY: 1985
JN: School Arts 84(May 1985): 10-13
AV: UMI
DE: High-Schools; Intermediate-Grades; Junior-High-Schools; Program-Development; Teaching-Methods; *Art-Education; *Art-History; *Arts-Centers; *Exhibits-
ID: *Picasso-Pablo
AB: How a seventh grade teacher incorporated art history into a 12-week unit on drawing, painting, color, ceramics, printing, and sculpture is discussed; an art program that involves sixth graders in preparing one-artist shows is described; and suggestions for developing a permanent high school art gallery are presented. (RM)

AN: EJ 287 435
AU: Parent,-Ronald-G.
TI: **The School Mummy.**
PY: 1983
JN: School Arts 83(October 1983): 26-27
AV: UMI
DE: Art-Products; Group-Activities; High-Schools; Student-Projects; *Art-Activities; *Art-Education; *Art-History; *Sculpture-
AB: To introduce a secondary school sculpture class to art history, the students created a modern version of an Egyptian mummy of Pariscraft. The mummy was painted in traditional Egyptian colors, but the symbols represented the high school where it was produced. (IS)

AN: EJ 376 950
AU: Park,-Tad
TI: **Haniwa Figure of a Horse.**
PY: 1988
JN: Art Education 41(September 1988): 25-26
AV: UMI
DE: Art-History; Class-Activities; Classroom-Techniques; Evaluation-Methods; Instructional-Materials; Objectives-; Primary-Education; *Art-; *Art-Activities; *Art-Education; *Ceramics-; *Lesson-Plans; *Sculpture-
ID: Japanese-Culture; Japanese-Studies; *Japanese-Art
AB: Presents a lesson plan which uses a "haniwa" figure of a horse to introduce K-3 students to Japanese ceramic sculpture. Includes student objectives and background information on the Kofun Period in Japan (250-552 A.D.). Presents instructional strategies, evaluation criteria, and a photograph of the sculpture. (GEA)

AN: EJ 376 948
AU: Petit,-David-A.
TI: **A Historical Overview of Dutch and French Still Life Painting: A Guide for the Classroom.**
PY: 1988
JN: Art Education 41(September 1988): 14-19
AV: UMI
DE: Elementary-Secondary-Education; Foreign-Countries; Instructional-Improvement; Symbolism-; *Art-; *Art-Appreciation; *Art-Education; *Art-History; *Painting-Visual-Arts
ID: France-; Netherlands-; *Discipline-Based-Art-Education; *Still-Life-Painting
AB: Offers an overview of the meaning and development of traditional Flemish and French still life painting. States that art history, as well as technical process, must be taught for discipline based art education to be effective. Describes Flemish still life classifications, eighteenth and nineteenth century French works, and still life symbolism. (GEA)

AN: EJ 295 989
AU: Porter,-Karen-A.
TI: **This Artroom Is a Jungle!**
PY: 1984
JN: School Arts 83(April 1984): 42-43
AV: UMI
DE: Aesthetic-Education; Art-Activities; Elementary-Secondary-Education; Instructional-Improvement; Program-Descriptions; *Art-Education; *Relevance-Education; *Student-Projects
AB: Turning the art room into a tropical paradise engaged students from February to May. Rather than limit themselves to traditional art activities, students studying Gauguin created a total environment, including a creature hall of fame, a rain forest, a village market place, an island paradise, and a jungle village. (IS)

AN: EJ 415 744
AU: Prabhu,-Vas
TI: **Contemporary Art: Familiar Objects in New Contexts.**
PY: 1990
JN: Art Education 43(July 1990): 25-31
SN: ISSN-0004-3125
AV: UMI
DE: Art-Activities; Art-Expression; Art-Products; Childrens-Art; Elementary-Secondary-Education; Instructional-Materials; Popular-Culture; Self-Expression; *Art-Appreciation; *Art-Education; *Art-History; *Creative-Expression; *Visual-Arts
ID: Contemporary-Art; Nevelson-Louise; Oldenburg-Claes; Saar-Betye; Syrop-Mitchell
AB: Describes objects from everyday life and analyzes artworks by four contemporary artists whose works make use of familiar objects (Louise Nevelson, Claes Oldenburg, Mitchell Syrop, and Betye Sarr). Divides lesson into four steps: (1) discussing everyday objects; (2) viewing artworks; (3) studying artists; and (4) class activities related to the artworks. (KM)

AN: EJ 414 003
AU: Ryan,-Margaret-W.
TI: **Nazca Double Spouts.**
PY: 1990
JN: School Arts 89(May 1990): 22-23
SN: ISSN-0036-6463
AV: UMI
DE: Art-Expression; Art-History; Creative-Activities; Cultural-Activities; Elementary-Secondary-Education; Handicrafts-; *Art-Activities; *Art-Appreciation; *Art-Education; *Ceramics-; *Childrens-Art; *Creativity-
ID: Peru-; *Nazca-Indians
AB: Describes the origins of the Peruvian Nazca Indians double-spouted jugs. Provides a lesson plan so students can create their own double-spouted jugs. (KM)

AN: EJ 325 840
AU: Silberstein-Storfer,-Muriel
TI: **Don Manuel Osorio Manrique de Zuniga.**
PY: 1985
JN: Art Education 38(November 1985): 25-26
AV: UMI
DE: Aesthetic-Education; Art-Activities; Primary-Education; *Art-Education; *Art-History; *Painting-Visual-Arts
ID: Spain-; *Goya-y-Lucientes-Francisco-Jose-de; *Portraits-
AB: Instructional strategies based on a portrait painting of Francisco Goya introduce primary grade students to the idea that portraits are pictures of people. Students also develop an awareness that the visual vocabulary of color, shape, line, texture, and the quality of brushstrokes can communicate feelings and ideas. (RM)

AN: EJ 414 011
AU: Springer,-Julie
TI: **Twentieth-Century Art: Issues of Representation.**
PY: 1990
JN: Art Education 43(May 1990): 25-28,37-40
SN: ISSN-0004-3125
AV: UMI
DE: Art-Activities; Artists-; Creative-Activities; Fine-Arts; Grade-10; Grade-11; Grade-12; High-Schools; High-School-Students; *Art-Appreciation; *Art-Education; *Art-Expression; *Art-History; *Art-Products; *Visual-Arts
ID: Magritte-Rene; Picasso-Pablo; Pollock-Jackson; Smith-David; *Twentieth-Century
AB: Presents lesson plans designed for secondary students that assess the role of naturalistic representation in twentieth-century art by examining the artwork of four artists: Pablo Picasso, Rene Magritte, David Smith, and Jackson Pollock. Provides background information on each illustration, and outlines discussion and art production activities for students. (KM)

AN: EJ 325 841
AU: Tolbert,-Peggy-Manulikow
TI: **Portrait of a Hunter and His Dog.**
PY: 1985
JN: Art Education 38(November 1985): 27-28
AV: UMI
DE: Aesthetic-Education; Art-Activities; Intermediate-Grades; *Art-Education; *Art-History; *Painting-Visual-Arts
ID: Eighteenth-Century; France-; Rococo-Painting; *Oudry-Jean-Baptiste; *Portraits-
AB: Instructional strategies based on a portrait painting of Jean-Baptiste Oudry familiarize intermediate grade students with the techniques of portraiture and introduce the characteristics of eighteenth-century French rococo painting. (RM)

AN: EJ 332 185
AU: Tollifson,-Jerry; Lester,-Laura
TI: **Pablo Picasso, "Still Life with Compote and Glass." and Paul Cezanne, "Ginger Pot with Pomegranate and Pears."**
PY: 1986
JN: Art Education 39(January 1986): 37-40
AV: UMI
DE: Art-Activities; Artists-; Intermediate-Grades; Middle-Schools; Secondary-Education; *Art-Education; *Art-History; *Painting-Visual-Arts
ID: *Cezanne-Paul; *Picasso-Pablo
AB: The first art lesson helps middle-school students to understand characteristics, methods, and the historical significance of Cubist paintings as shown in Picasso's "Still Life with Compote and Glass." In the second lesson high school students learn about Cezanne's work and his relationship to the Impressionists and 20th century artists. (RM)

AN: EJ 407 717
AU: Weisensee,-Marilyn
TI: **Print like an Egyptian.**
PY: 1990
JN: School Arts 89(January 1990): 20-21
AV: UMI
DE: Art-Expression; Art-History; Creative-Activities; Grade-6; Intermediate-Grades; Student-Motivation; *Art-Activities; *Art-Education; *Childrens-Art; *Teaching-Methods; *Visual-Arts
ID: Pyramids-
AB: Describes a relief printmaking unit for sixth graders with the objective of decorating the inside of a pyramid. Ancient Egyptian imagery was used to help students become familiar with the style. Students designed and printed linoleum prints in different colors. They then critiqued their work and made their selection for the pyramid. (KM)

AN: EJ 349 910
AU: White,-Carolyn
TI: **Marc Chagall: "Wild Poppies."**
PY: 1987
JN: Art Education 39(July 1987): 25-26
AV: UMI
DE: Lesson-Plans; Primary-Education; *Aesthetic-Education; *Art-Activities; *Art-Education
ID: Chagall-Marc
AB: Based on a full-color reproduction of Marc Chagall's painting, "Wild Poppies," the goals of this lesson plan are to introduce students to artist's use of dreams and memories in making art, to communicate the idea that artists include their visual memories of people and things they love in their artwork, and to introduce the concepts of line and texture. (JDH)

AN: EJ 402 924
AU: Wolf,-Aline-D.
TI: **Art Postcards--Another Aspect of Your Aesthetics Program?**
PY: 1990
JN: Young Children 45(January 1990): 39-43
AV: UMI
DE: Aesthetic-Education; Classification-; Early-Childhood-Education; Program-Descriptions; Public-Education; Teaching-Guides; *Art-Appreciation; *Identification-; *Painting-Visual-Arts; *Teacher-Role; *Young-Children
ID: *Art-Reproductions; *Postcards-
AB: Presents a teacher's guidelines for early childhood teachers who use art postcards with young children as part of the art appreciation and aesthetics program. (BB)

AN: EJ 349 925
AU: Zeller,-Terry
TI: **John Rogers: "Checkers Up at the Farm."**
PY: 1987
JN: Art Education 39(September 1987): 25-26
AV: UMI
DE: Learning-Activities; Primary-Education; *Aesthetic-Education; *Art-Education; *Lesson-Plans; *Sculpture-
ID: Rogers-John
AB: Based on John Rogers' 1887 painted plaster sculpture called "Checkers Up at the Farm," this lesson seeks to introduce primary-level students to the idea of sculpture in the round and how sculpture can communicate ideas, emotions, and values. (JDH)

Curricula

The following materials are available from commercial sources. They are recommended as samples of types of materials appropriate for students and teachers at various levels of schooling. Please write directly to publishers or distributors listed on each description for additional information and current prices.

LEARNING TO LOOK AND CREATE: THE SPECTRA PROGRAM

Dale Seymour Publications
P.O. Box 10888
Palo Alto, CA 94303

1989:	A binder with 80 slides, 30 art lessons, teaching notes and scripts, scope and sequence chart, and suggested integration lessons
Grades:	Elementary
Key words:	art appreciation, art activities, art history, art criticism

Learning to Look and Create is a comprehensive art curriculum for grades 1 through 6. A binder for each grade level provides a complete visual art curriculum for an academic year. Printed materials include 30 or more sequential lessons, extensive teaching notes and scripts, a scope and sequence chart, a glossary of art terms and pronunciation guide for artists' names, suggestions for perceptual and art-based games, and suggestions for art-related lessons integrated with other subjects. At each grade level, there are 80 color slides including art reproductions, images of art processes used in lessons, and examples of student artwork. Typical lessons introduce a work of art for viewing, analysis, and discussion, followed by opportunities for students to create artwork incorporating design elements and principles and other aspects identified in the work of art studied. Teacher's materials identify and outline a focus for each lesson and skills and techniques students are to learn. Scripts for guided observation and analysis activities are provided to help teachers conduct these activities. For grades 1 through 4, lessons emphasize design elements and principles in works of art and in student artwork. In grades 5 and 6, emphasis shifts to content and style in works of art and to art history; American art in emphasized in grade 5 and Western, European art is emphasized in grade 6. These units include reproducible materials to be duplicated for students.

Related resources: SPECTRA Art Prints, Grades 1 - 6

MASTER-A-MONTH PROGRAM

CRIZMAC
3316 North Chapel
Tucson, AZ 85716

1985: Twelve 22" X 28" color reproductions, a three-ring binder with artists' biographies, lesson plans for picture analysis activities, and background information
Grades: 7 through 12
Key words: art history, art appreciation, art criticism, art activities, vocabulary, modern art

Master -A-Month is a supplementary program based on displays of art reproductions by major European artists who have contributed significantly to the history of modern art. These artisis are Monet, Renoir, Cezanne, Kandinsky, Matisse, Klee, van Gogh, Picasso, Miro, and Gauguin. Each reproduction is accompanied with historical profiles, (quotations, personal anecdotes, and biography), lists of questions to use with students to teach art analysis and interpretation skills, a studio-art component with related activities, a vocabulary list, and a bibliography. The program is designed to supplement an art or humanities' program.

ART WORKS 1 - 6

Holt, Rinehart and Winston
1627 Woodland Avenue
Austin, TX 78741

1989: A boxed set of curriculum materials including Teacher's Guide, overheads, art productions, posters, art cards, audio cassettes, video cassette, and timeline
Grades: A complete set of materials for each elementary grade, 1 - 6
Key words: art activities, art appreciation, art history, perception

Art Works is a comprehensive art curriculum for grades 1 through 6. Each boxed set of materials provides a complete visual art curriculum for an academic year. The variety of materials in each box makes it possible to meet many different students' needs. Core components include a Teacher's Manual, a Resource Binder, 30 overheads showing two works of art each, 30 Art Cards showing children's art works, 2-3 posters about classroom safety or design and concept ideas, and 6 artists' Portrait Prints. Additional components include Poster Activity sheets, a Fine Art Time-Line and 60 time line cards, a music audiocassette, and a visual art videocassette. Unit planners and lesson activity outlines make use of the curriculum and its many resource relatively easy to manage. Designers of this program incorporated aesthetics, art criticism, art history, and art production into the curriculum and included a variety of images by women artists, and artists from cultural and ethnic minoritics as well as traditional fine arts images. Emphasis in the program is on both appreciation and criticism of art work produced by each students and by well-known artists.

ART IN ACTION
Holt, Rinehart and Winston, Inc.
1627 Woodland Avenue
Austin, TX 78741-9989

n.d.: Textbooks for students and teachers
Grades: 1 through 8
Key Words: Art activities, art production, art criticism, art history, perception, technique

Art in Action is a comprehensive art curriculum for grade 1 through 8. Both students' and teachers' textbooks are available for each grade. There are 60 sequential lessons in grades 1 to 6 and 95 sequential lessons in grades 7 and 8. These books are copiously illustrated and offer full-color reproductions of works of art from western and other cultures throughout the world. Every lesson is complete in a convenient two-page spread. Teacher's manuals contain Lesson Preparation instructions, Guided Teaching sequences, and background and enrichment information for extension of each lesson with students as appropriate. Student's textbooks contain fully developed learning activities **and** Exploration activities at the end of each unit to help students explore important, additional aspects of the visual arts such as careers or group projects. This series reflects a thematic organization with units about topics such as Art in the Environment or Art as Communication.
Related resources: Art Print Enrichment Programs I and II. These are two, boxed sets of 30 laminated art prints **and** a Teacher's Manual.

DISCOVER ART
Davis Publications
50 Portland Street
Worcester, MA 01609

n.d.: Textbooks for students and teachers
Grades: 1 through 8
Key Words: Art activities, art production, art criticism, art history, perception, technique

Discover Art is a comprehensive curriculum for grades 1 through 8. Both students' and teachers' textbooks are available for each grade. There are sequential lessons for all grade levels in this series. These books are copiously illustrated and offer full-color reproductions of works of art from western and other cultures throughout the world. Every lesson is complete in a convenient two-page spread. Teacher's manuals contain duplicate pages from students' texts and give teachers instructions in "margin notes." Preparation instructions, Objectives, Exploration, and Activity outlines are provided for learning sequences, and background and enrichment information for extension of each lesson with students as appropriate. Student's textbooks contain fully developed learning activities and Extension activities at the end of each lesson to help students explore important, additional aspects of the visual arts such as careers or group projects. This series reflects a thematic organization with units about topics such as Creating Art, Looking at Art, and Living with Art.
Related resources: Visual Aids as Shorewood art reproductions and the VSL filmstrip program.

SWRL ELEMENTARY ART PROGRAM - Blocks 1 to 10

Phi Delta Kappa
P.O. Box 789
Bloomington, IN 47402

1977-1991: Binders with 12 filmstrips, instructions for managing the program, and 16 lesson outlines for studio and 'critical analysis' activities.
Grades: (see text)
Key words: Aesthetics, art criticism, art history, art production, art activities

The SWRL Elementary Art Program is a comprehensive curriculum for elementary schools. A binder for each semester of the school year provides a complete visual arts curriculum. As originally designed, the program is prepared in "Blocks" with four "Units" and with four "Lessons" per unit (16 lessons per Block) and two Blocks are intended per grade. Each Unit has three filmstrips that illustrate Production, Visual Analysis, and Critical Analysis concepts and activities. Production filmstrips are for teacher use and illustrate progressive steps in each production activity. Visual Analysis filmstrips are for use with students, and through photography, illustrate subject matters students will portray in production activities. Critical Analysis filmstrips are for use with students and techniques students have experienced in studio activities. Printed materials include art production and image analysis lessons, with demonstrations, lesson management, and guided questions and learning activities for students. Each of the art production areas of drawing, painting, 2-D design, and 3-D construction are covered in each Block; in addition, each of the art disciplines of aesthetics, art criticism, and art history are covered in Critical Analysis activities in each lesson.

DISCIPLINE BASED ART EDUCATION: A CURRICULUM SAMPLER

The J. Paul Gettty Book Distribution Center GCEA-3
P.O. Box 2112
Santa Monica, CA 90406

1991:	A binder containing 8 prototype visual arts lessons
Grades:	All grades
Key words:	Discipline based art education, aesthetics, art criticism, art history, art production, art activities, exemplars

Discipline Based Art Education: A Curriculum Sampler was created by a group of art teachers, museum educators, and curriculum and discipline experts as an expression of what may be possible in DBAE curriculum development. The project was supported by The Getty Center for Education in the Arts to create truly discipline based art education lessons as examples for school districts and others writing visual arts curricula. The binder contains two examples of elementary, middle school, and high school level unit plans and additional units about ceramics and museum education; there are 3 to 6 lessons in the units. These units are illustrated with works of art appropriate to each lesson and cover many themes:

Art Touches the People in Our Lives (interpersonal relationships)
Spaces and Places (architecture)
Many Ways of Seeing (substantiating personal judgements)
Celebration! (how people use art)
The Word as Image: Symbol to Gesture (words and pictures in graphic design)
Art Exploration: A Global Approach (art from many cultures)
The Artistic Heritage of Clay... (understanding and appreciating ceramics)
Experiencing Original Works of Art in a Museum (understanding and appreciating landscape paintings)

Working together at a Curriculum Development Institute, in Boston, the designers created sample lessons that incorporate the principles of discipline based art education as a guide for school district and other curriculum design groups. Each lesson is contextualized as part of larger units of instruction. Although these lessons "cannot be considered a complete art curriculum", according to the Director of The Getty Center for Education in the Arts, they are examples of how discipline based art education learning experiences should be organized and should include for elementary and secondary students in schools and other learning settings.

Museum Kits

One of the most exciting collections within our resources library is a file drawer filled with instructional kits designed and produced by art museum personnel throughout the country. We believe more teachers should be familiar with these materials and make them available for use by students, regardless of where they live. The resources available in these kits are simply not available from other sources and often serve goals, such as multiculture education, that often are poorly served by commercial sources.

AMERICAN ART 1 - COLONIAL PERIOD

The Saint Louis Art Museum Resource Center
Forest Park
St. Louis, MO 63110

n.d.: 22 color slides, slide list, information sheets, bibliography
Grades: Upper elementary - adult
Key words: art history, United States history, Colonial history, Puritans, artists, handicrafts, furniture, painting, sculpture, visual arts, design crafts

This kit contains slides of American Colonial arts and crafts including paintings, sculptures, furniture, silver, and glassware. Cut off from the traditions of European civilization and traditional means of support American art developed under quite different conditions. The Puritan ethic added to this situation by prohibiting the creation of religious imagery which led to the construction of simple "meeting houses" that did not require the creative talent of many artists. It was the growing prosperity of the merchants that provided the significant demands on the arts. American Colonial arts are primarily the arts of the Colonial home - the buildings themselves, furniture, silver and glassware. The sources of style were books of design published in England. Painting responded more slowly to the growth of Colonial society due to lack of patronage and trained painters. Until the end of the 18th century the only paintings in demand were portraits. Early images produced were in a flat, still, decorative style. Eventually artists went to England to receive satisfactory training, some, such as John Singleton Copley remained, while others including Gilbert Stuart and Charles Wilson Peale returned to establish themselves as painters in America. Slides of work by the above artists are included in this package.

AMERICAN HISTORY THROUGH AMERICAN ART

Los Angeles County Museum of Art - Education Department
5905 Wilshire Boulevard
Los Angeles, CA 90036

1986: exhibition catalogue, 6 slides, slide descriptions, suggested classroom activities, lesson plan
Grades: Upper elementary - secondary
Key words: art education, history, art history, integrated learning, art criticism, Bloom's taxonomy, collage, lesson activities, visual arts

This resource package was developed in conjunction with an exhibition titled American Portraiture in the Grand Manner 1720-1920. The phrase 'portraiture in the grand manner' was used in a general way to describe portraits that share a certain seriousness, elaborateness, impressive scale, and elegance. Emphasis is placed on four historic periods, Colonial (1720-1775), Federal (1776-1812), Romantic (1810-1870) and the late nineteenth and early twentieth centuries, and the characteristics of each are outlined in the catalogue. The slides depict works of art by Rembrandt Peale, Thomas Moran, Jasper Cropsey, Mary Cassatt, Childe Hassam, and Millard Sheets. These were selected to indicate some of the directions and concerns of American artists and how they reflect America's history and culture. Slide descriptions provide information about these artists and their concerns. Discussions questions for younger and older students are outlined to help them react to the works. Two drawing exercises used by Thomas Moran and Millard Sheets are suggested for classroom use. Moran drew into newspaper photographs to 'metamorphize' the forms, while Sheets practiced drawing the underlying structure of objects. A lesson plan "Expressing Your Emotions through Landscape Art" is also included. Students are asked to explain how painters of 19th century American landscapes recorded mood in their artwork, and then create their own collage about mood. In the final section guidelines are provided to help teachers construct questions for art criticism using Bloom's taxonomy as a model.

THE AMASIS PAINTER AND HIS WORLD

Los Angeles County Museum of Art - Education Department
5905 Wilshire Boulevard
Los Angeles, CA 90036

1985-86: 5 color reproductions and descriptions; exhibition catalogue; lesson plans; film notes
Grades: Elementary
Key words: art history; Greek art; pottery; art activities; lesson plans; ancient Greece; mythology; painting; cultural activities

This teachers' resource packet examines the work of the Amasis Painter, as well as his world - Greece during the sixth century B.C. Essays on the world of the Amasis Painter, the Amasis painter and the potter Amasis, shapes and uses of vases, painting and pottery techniques, Greek mythology and religion, sports and combat, and daily life in Ancient Athens are included to provide a broader understanding of ancient Greece and black-figure vase-painting. Lesson activities include creating shadow puppets and recommends some myths that work well in shadow Puppetry. Activities and adapted classroom activities are outlined for students with disabilities. Five color reproductions with descriptions of vases and the catalogue from 'The Amasis Painter and His World' exhibition are included in the packet.

CHINESE ART TREASURES

The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

n.d.: 20 slides; slide list; lesson plans; description of artistic techniques; suggested reading list
Grades: Elementary -Secondary
Key words: art education; art history; cultural activities; Chinese art; art appreciation; art activities

This slide package focuses on China's mortuary culture and belief in immortality. Illustrations date from the Shang (c.2000-1523 B.C.) through the Quing (1644-1912) Dynasties. The first part of the package outlines for teachers detailed information on artistic techniques, (in bronze, jade, and clay) and includes a chronological listing and a map of China. The second part is a script that can be read with the slides. This is divided into three thematic groups, Ancient China, Chinese Tombs: Heavenly Reflections of the Earthly Existence, and the Daoists Immortals.

A CLEVELAND BESTIARY

The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

n.d.: exhibition catalogue, 20 slides, slide list, classroom activities
Grades: Elementary
Key words: art education, art activities, art history, creativity, cultural activities, enrichment activities, art appreciation

Animals, as many people saw and understood them at many different times, is the theme for this selection of objects from the collection of the Cleveland Museum of Art. Some works of art are from medieval Europe, the rest from a variety of cultures and historical periods. The catalogue is organized according to the following themes: the hunt, the symbolic and imaginary, myth and fable, domesticated animals, the artist as naturalist, and decorative elements. Four activities are suggested: 1) a museum safari where students use a color coded map to locate the artworks; 2) animals and man - man's changing view of animals and himself can be studied in conjunction with the thematic divisions and written text of the catalog; 3) animals in your life - choose a favorite animal and locate as many representations as possible in a museum; and 4) ask each student to create a poem about an animal and then have the class put them together to create an animal anthology.

DAVID HOCKNEY: A RETROSPECTIVE.

Education Department Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036

1987-88: Seven color reproductions with descriptions; lesson activities; bibliography; glossary; film notes
Grades: Elementary - Secondary
Key words: Art education; art history; contemporary art; lesson activities; modern art; art appreciation; artists; discussion

A retrospective exhibition of David Hockney's artwork is the source of this educational package. Visuals were selected to represent the metamorphoses of his artistic vision over time. Early in his career Hockney accepted a primary tenet of Abstract Expressionism which was to acknowledge the surface one is working on. The works illustrated reveal the variety of means by which Hockney has acknowledged or drawn attention to the two-dimensions of the canvas or paper. The descriptions accompanying these visuals focus on the artist's development over the years. The reproductions included are; "The Second Marriage", 1963; "A Bigger Splash", 1967; "Three Chairs with a Section of a Picasso Mural", 1970; "Self Portrait with Blue Guitar", 1977; "Mulholland Drive: The Road to the Studio", 1980; and "The Scrabble Game, Jan 1", 1983. Separate questions and activities for younger and for older students follow each reproduction description. A list of relevant videos and magazine articles is included as well as a glossary of art terms.

DIGGING UP EGYPT'S PAST

Museum of Fine Arts
465 Huntington Ave.
Boston, MA 02115

n.d.: themes from ancient Egypt, photographs, artifacts, classroom activities, museum label, glossaries, map, list of Egyptian names, slides and text
Grades: Upper elementary
Key words: art history, ancient Egypt, art activities, cultural activities, classroom activities, aesthetic values

This teaching package contains four sections, themes from ancient Egypt, photographs, artifacts, and resources and materials. The themes have been selected to familiarize students with basic aspects of Ancient Egyptian art and culture. These are, a day in the life, life after death, Osiris and company, cracking a secret code, what makes it look Egyptian, and digging up Egypt's past. The photographic section consists of eleven black-and-white prints which illustrate the above themes. The artifacts include a piece of papyrus, a swatch of linen and a blue faience scarab. A description is provided for each artifact as well as questions for students to think about, and activities for them to try. The final section, resources and materials, consists of a variety of items including suggestions for activities in and out of the classroom, a enlarged and annotated museum label, and a pictorial guide showing symbols and signs which appear frequently in Egyptian art.

THE EDUCATION AND LIFESTYLE OF THE CHINESE LITERATI

Arthur M. Sackler Gallery
Smithsonian Institution
Washington, D.C. 20565

n.d.: slide set, lesson plans, teacher's guide, resource list, glossary, bibliography
Grades: Upper elementary and secondary
Key words: educational strategies, curriculum design, educational methods, art education, philosophy, poetry, painting, Chinese culture, visual arts, literature

The education and lifestyle of the Chinese Literati, popular from the Ming to the Qing dynasties (1368-1911) is described. The package consists of four lesson plans and a teacher's guide to a slide set. The latter illustrates painting formats popular during the late Ming period (1573-1644), hanging scrolls, handscrolls, the album leaf, and the fan. The tools used to create these works are also on slide and their functions are described. The lesson plans section provides background information in Chinese Literati education including, who was educated, the importance of education, the curriculum and teaching methods, and the lifestyles of the students when preparing for the civil service examinations. The curriculum for this examination consisted of five Chinese classics and four books, which provided the moral rationale for an educated elite and a set of personal values that at the same time justified the political system. Lesson two describes the lifestyles of the Literati after they have passed the examination. Questions follow each lesson to help students discuss what they have read and to compare the Chinese Literati education and lifestyle to their own.

FOR CHURCH AND COURT: WORKS FROM THE MEDIEVAL COLLECTION.

The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

n.d.: exhibition catalogue; 20 slides; slide list; classroom activities
Grades:
Key words: art education; art activities; art history; cultural activities; art appreciation; lesson plans; Medieval art; storytelling

Forty slides of medieval cathedrals, paintings, sculptures, stained glass windows, illuminated manuscripts and embroideries are presented in this education packet. They are accompanied by a booklet describing each slide, how the works were created, and the lifestyle of people at that time. A glossary and reading list conclude the booklet. The lesson plans provided include, how to create a suit of armor, how craftsmen guilds operated, medieval storytelling, creating bookplates fashioned after illuminated manuscripts, and a lesson in brassrubbings.

FOUR PEOPLES OF AFRICA: AN INTRODUCTION TO AFRICAN SCULPTURE FOR TEACHERS WITH SLIDES AND MATERIALS

Metropolitan Museum of Art
5th Avenue and 82nd Street
New York, NY 10028

n.d.: booklet; 20 color slides; slide descriptions; poster
Grades: elementary-secondary level
Key Words: art history, sculpture, art appreciation, African art, art activities, art materials, aesthetic values, visual arts

The sculptures of four African peoples are examined, the Dogon and the Bamana of Mali, the Bini of Nigeria, and the Kongo of Zaire. General characteristics of African sculpture are outlined in the booklet's introduction. Each group's history, geographical area, climate, and customs are discussed. These factors dictate what materials are used and the types of sculptures created. Dogon art is primarily wood sculpture of three basic types: freestanding, architectural carving, and masks. Bamana art is used in rituals particularly those performed by initiation societies. The Benin people are most famous for their cast metal heads. The Kongo people created sculptures of authority figures whose decoration and gestures symbolize particular ideas. The final section of this booklet introduces ideas for viewing African sculpture designed in conjunction with further study of African art. Four major areas are covered: (1) Materials - the African attitude towards materials for sculpture is compared with European/American attitudes. Materials discussed include wood, ivory, stone, clay, metal, and assemblage; (2) Form - distinguishing African works from those of other traditional cultures is presented. General characteristics addressed include geometrization, manipulation of proportions, bilateral symmetry, and monumentality; (3) Content - how subject matter and various elements in a work that can be said to communicate meaning. Topics include human subjects, body language, mood, ancestors, animal subjects, and beliefs; and (4) Function - the European/American art tradition of creating art solely for aesthetic pleasure is compared with the African tradition where sculpture functions as part of ritual events. A game is also described to help students distinguish between the four African peoples presented using the slides and the enclosed poster.

FRANK STELLA - PRINTS: 1967-1982

Los Angeles County Museum of Art - Education Department
5905 Wilshire Boulevard
Los Angeles, CA 90036

1985-86: 6 slides; slide descriptions; discussion questions; classroom projects; glossary; film notes
Grades: Elementary-Secondary
Key words: art education; art history; printmaking; contemporary; art; painting; creative activities; technology

Six prints by contemporary American artist Frank Stella are discussed in detail in this educational packet. The portfolio also contains six color slides and an exhibition brochure. The relation between Stella's prints and paintings is analyzed. In addition, a hand-out titled "Technology and Creativity: Possibilities of Copy Art" provide specific information on how to create art using a photocopying machine.

GEMINI G.E.L.: A CONTEMPORARY PRINTMAKING WORKSHOP.

Los Angeles County Museum of Art - Education Department
5905 Wilshire Boulevard
Los Angeles, CA 90036

1987-88: 6 slides; slide descriptions; discussion questions; classroom projects; glossary; film notes; bibliography;
Grades: Elementary-Secondary
Key Words: Art education; printmaking; art history; contemporary art; art activities art appreciation; classroom activities

Collaboration between artist and printmaking studio is the topic for this teaching packet. Jasper Johns, Sam Francis, David Hockney, Ellsowrth Kelly, Roy Lichtenstein, and Robert Rauschenberg all work with Gemini G.E.L. (Graphic Editions Limited) to create reproductions of their work. Six slides and slide descriptions of their work are enclosed. Suggestions for related lesson activities include color studies, poetry, monoprinting, prose, transfer printing, collages, assemblages, and a discussion about differences between commercial art and printmaking or drawing. The package also includes a bibliography, an introduction to printmaking processes (woodcut, etching, lithography, and silkscreen), and a glossary.

GODS AND HEROES: CLASSICAL MYTHS FROM THE COLLECTION

The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

n.d.: 20 slides; slide descriptions; descriptions of gods and heroes
Grades: Elementary
Key words: art education; classical mythology; art history; art appreciation; artists

Illustrations of artworks form the collection of The Cleveland Museum of Art serve as examples showing how some versions of classical myths have been used and interpreted in art through the centuries. The gods and heroes described are Orestes, Perseus and Andromeda, Venus and Adonis, Paris, Diana, Diana and Endymion, Cupid and Psyche. Artists who used these characters in their work include Jusepe de Ribera, Auguste Renoir, Peter Paul Rubens, Agostino Cornacchini, Jaques-Louis David, and Odilon Redon.

A JEWELER'S EYE: ISLAMIC ARTS OF THE BOOKS FROM THE VEVER COLLECTION

Arthur M. Sackler Gallery
Smithsonian Institute
Washington, D.C. 20565

1988: slide set, discussion questions, activities booklet, background information, reading list
Grades: Upper elementary
Key words: art education, art history, art activities, cultural activities, lesson plans, Islamic art, calligraphy, art appreciation, aesthetic education, enrichment activities, poetry, painting

Islamic art during the late 16th - early 17th century is introduced by discussing the following topics: use of brilliant colore, intricate details, pattern, modular structure in composition, and successive combinations of scenes. The slides and discussion questions show students how Islamic books, called albums, were made. Four student activities are outlines, these are: 1)Islamic motifs and patterns, which show how intricate abstract designs were made by combining squares, rectangles, triangles, and circles; 2) how to create albums; 3) using calligraphy to write words and sentences that also form a picture; and 4) an exercise to help identify the main characteristics of Islamic poetry. The section on background information for teachers describes, the five pillars of Islam, how Islamic art is defined, the importance of calligraphy, and how books have always been held in high esteem. The final section is a list of resources for obtaining further information and programs about the Islamic world and a suggested reading list for teachers.

LEARNING MORE ABOUT PICTURES

Art Extension Press
6 Juniper Road
Westport, CT 06880

1957: small black & white reproductions, and descriptions; list of popular themes with list of appropriate reproductions; glossary
Grades: Elementary - Secondary
Key words: Art education; art history; art appreciation;

A teachers handbook offering a complete program of art appreciation, with special emphases on the requirements of elementary education. Small illustrations are included to identify 100 pictures selected for a general survey of the subject of painting, from the Primitives to the Contemporaries. Pictures have been selected because of their content value, interest to the child, and appropriateness as curriculum material. Reproductions are listed in three groups of three grades each, primary, intermediate, and upper or junior high level. An outline of the development of painting is included followed by illustration descriptions at each level. A series of topics such as food, clothing, shelter, seasons of the year, and animals is outlined together with list of relevant paintings for studying the topic. Larger full color reproductions of these works of art can be purchased from this company.

MATERIAL MATTERS: FIFTY YEARS OF GIFTS FROM THE TEXTILE ARTS CLUB

The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

1984: 20 slides; Exhibition catalogue
Grades: Elementary - Secondary
Key words: art history; weaving; embroidery; fiber art; handicrafts; Western art; Oriental art

This teaching package was produced in conjunction with an exhibition celebrating the fiftieth anniversary of the Textile Arts Club at the Cleveland Museum of Art. Textiles range in date from 5th to 20th century and include Western, Oriental, and Islamic pieces executed in a variety of techniques. The exhibition catalogue provides detailed descriptions about the slides.

THE NOBLE PATH: BUDDHIST ART OF SOUTH ASIA AND TIBET.
Arthur M. Sackler Gallery
Smithsonian Institution
Washington, D.C. 20565

1989: slide packet, activity guide, classroom discussion questions, glossary of Buddhist terms, a list of Buddhist temples, three journal articles
Grades: Upper Elementary and Secondary
Key words: art education, art history, Buddhism, discussion, class activities, foreign countries, symbolism, painting, sculpture, philosophy

Teaching package which aims to provide students at all grade levels with introductory material about Buddhism and how the Buddhist principles are expressed in Buddhist art of South Asia and Tibet. There are three main sections: (1) Classroom discussion questions on basic principles of Buddhism, including the Four Noble Truths, the Eightfold Path, and Mediation in Loving-Kindness. These activities are designed to encourage classroom discussion among students about the philosophy of Buddhism; (2) A Slide Packet introduces some key images of Buddhist art and is accompanied by discussion questions that highlight the Buddhist perception of objects; (3) An Activity Guide to use while viewing the slides to help students understand symbolism in Buddhist art. Other materials include a glossary of Buddhist terms, lists of books and films for students and teachers related to Buddhism, South Asia and Tibet. Finally, three journal articles provide extra background information on Buddhism.

THE PHOTOGRAPHY OF ANSEL ADAMS

Los Angeles County Museum of Art - Education Department
5905 Wilshire Boulevard
Los Angeles, CA 90036

1987: exhibition brochure, 6 slides, slide descriptions, lesson activities, film notes, glossary, bibliography

Grades:

Key words: photography, art activities, art appreciation, aesthetics, art history, integrated activities, creative writing visual arts, fine arts

The Ansel Adams:Classical Images exhibition formed the basis for this resource package designed to encouraged students to use all of their senses when responding to photographs. Throughout his career Ansel Adams (1902-1984) was concerned with the transitory and transforming effect of light. He was specially attracted to desert places and was best know for his photographs depicting dramatic light on landscapes. Towards the end of his career Adams created 'The Museum Set', a seventy-five print set representative of his life's work. Six slides of black-and-white photographs belonging to this set are reproduced here, together with descriptions of how Adams was inspired to create the images. The technical processes used in their creation and Adams' main contributions to the art of photography are also described. A glossary is attached to help students understand the technical terms used. A variety of lesson activities are presented, some encourage students to respond to the photographs by writing, while others describe activities for integrating photography with other subjects including biology and geography. Art activities include lessons where students can use their own photographs and well those by Ansel Adams to learn about composition, light and shade, peoples reactions to photographs, photography compared with painting, and photographs as works of art. Lesson activities can be adapted for use with students of all ages.

PICASSO'S SCULPTURE

Los Angeles County Museum of Art - Education Department
5905 Wilshire Boulevard
Los Angeles, CA 90036

1984-85: exhibition catalogue, 9 color slider, classroom projects, glossary, bibliography
Grades: Elementary, students with disabilities
Key words: art education, art activities, creative activities, art history, modernism, sculpture, found object, ceramics

Pablo Picasso explored a multitude of ideas, materials, and techniques some of which are represented in this teaching package. "The Wolper Picasso's" exhibition catalogue presents information highlighting the major period in Picasso's career, including the Blue Period 1902-1905, Cubism 1909-16, and the war years 1937-45. Illustrated works in the catalogue correspond to those in the slide packet. An information sheet in Picasso's techniques and materials is also included. It addresses three methods, ceramics, found-object sculpture, and cut-and-folded sheet metal sculpture. Related studio activities for students are suggested. The final enclosure consists of teaching strategies designed for students with disabilities. Children respond to the playful and primitive qualities of his work and how he incorporates objects used in everyday life into his art. Two sample art activities using found objects allow children to make symbolic relationships between found materials and the human figure and help them distinguish between two-dimensional and three-dimensional objects.

RENAISSANCE PAINTING AND SCULPTURE

Los Angeles County Museum of Art - Education Department
5905 Wilshire Boulevard
Los Angeles, CA 90036

1986: exhibition catalogue, six color slides, object descriptions, classroom projects, film notes, glossary, bibliography
Grades: Elementary - Secondary
Key words: art education, art history, Renaissance art, art activities, sculpture, painting, lesson plans, bronzes, perspective

Renaissance paintings and sculptures from the museum's permanent collection were the source for this educational package prepared during the Renaissance Master Bronzes from the Collection of the Kunsthistorisches Museum, Vienna exhibition. A catalogue from this exhibition is enclosed and it provides explanations about the origins, purposes and creation techniques of the bronzes. The slides represent works of art by Bennedetto Buglioni, Andrea della Robbia, "Tommaso", Fra Bartolommea, and Bertoldo di Giovanni. A detailed description of each work of art is provided. Classroom projects have two objectives, first, to understand how Renaissance artists used different shapes for their images and depicted distance in their art works, and second, to understand how information is combined to tell a story and to make choices in illustrating a story. A glossary of technical terms and a suggested reading list are included in the package.

THE SPIRITUAL IN ART: ABSTRACT PAINTING, 1890-1985

Los Angeles County Museum of Art - Education Department
5905 Wilshire Boulevard
Los Angeles, CA 90036

1986: 6 slides, slide descriptions, discussion questions, artists' biographies, classroom projects, glossary, film notes
Grades: Elementary - Secondary
Key words: art history, 20th century art, abstract art, art appreciation, symbolism, modernism, art activities, lesson activities, intellectual approach, intuitive approach, spiritual art, instructional materials

Produced in conjunction with an exhibition of the same name these teaching materials consider how abstract art developed as a result of artists' search for imagery that conveyed spiritual concepts. There are three sections in the exhibition brochure; 1) the roots of abstraction in Symbolism and 16th - 19th century books are explored; 2) the artworks of five pioneers of abstraction are examined, Wassily Kandinsky, Frantisek Kupka, Kazimir Malevich, Piet Mondrian, and Hilma af Klint; 3) five fundamental concepts of spiritual art are analyzed, cosmic imagery, duality, vibration. synthesia, and sacred geometry. The slides and descriptions are presented to help students focus on how each artist translated his spiritual beliefs into visual form and how they created abstract styles to communicate their ideas. The artists are Kandinsky, Mondrian, Malevich, Jackson Pollock, and Mark Rothko. Discussion questions for younger and older students follow each slide description. The lesson activities' unit commenced with general questions, such as, what is abstract art? Art activities dealing with the process of abstraction are presented from two perspectives, intellectual and intuitive. Each approach presents activities for two developmental levels. A list of related films and their sources, and a glossary of art terms are included.

THIS COLORFUL WORLD

The Art Institute of Chicago - Junior Museum
South Michigan and East Adams
Chicago, IL 60603

n.d.: 16 color postcards; discussion materials; lesson activities
Grades: Elementary level
Key words: art history, Impressionism, art activities, painting, visual arts, art appreciation, aesthetic values

Impressionist artists and their ideas are introduced through sixteen color postcard reproductions of paintings or drawings and a folder of written materials. The latter is divided into twelve sections where each part introduces Impressionist ideas, presents visual games using the postcards, and 'TRY THIS' experiments which involve students in problems similar to those encountered by the Impressionist painters. Commentary begins with how Claude Monet became interested in painting as he was growing up on the north coast of France. This leads to his move to Paris to study under Charley Gleyne where he met other Impressionist artists. Portraits are provided of his friends, Bazille, Cassatt, Cezanne, Degas, Manet, Morisot, Renoir, and Sisley. The Impressionist painting style is described and how it gradually came to be accepted by art critics and the public. The final section explains how Impressionist painting influenced other artists to create their own painting style.

VISUAL THINKING PATTERNS: DEVELOPING STUDENT CREATIVITY

Kolbe Concepts, Inc.
P.O. Box 15050
Phoenix, AZ 85060

1986: card set, guide book
Grades: Elementary to adult
Key words: art education, creativity, self-expression, drafting, design preferences, color, talent, art expression

Theories and techniques for fostering creativity are described since all students regardless of intelligence or talent have artistic ability that should be developed. Four basic visual viewpoints have been identified, the expressive colorist, the hands-on formist, the neat observant designer, and the pattern-oriented draftsperson. These visual thinking patterns influence how a child will learn best - and what teaching approaches will succeed most. With the aid of eighty illustrations, 40 of them in color the different viewpoints can be identified. The materials and methods that best work with each thinking pattern are outlined. Most positive results occur when students are allowed to pursue projects in their own innate style. Most professional artists carry two viewpoints but one is always predominant and can be identified using these techniques.

YANI: THE BRUSH OF INNOCENCE
Arthur M. Sackler Gallery
Smithsonian Institute
Washington, D.C. 20565

1989: slide set, teachers activity plan unit, activity book for children
Grades: Elementary
Key words: art education, Chinese art, cultural activities, enrichment activities, lesson plans, creative activities, art appreciation, aesthetic education, childrens art, painting, poetry, calligraphy

Chinese painting methods and equipment seen through the eyes of child prodigy painter Wang Yani is the subject of this resource package. There are five sections; 1) an introduction to the artist Wang Yani, 2) slides and discussion material about Wang Yani's paintings and the four treasures of the Chinese artist's studio, the inkstand, the inkstone, brush, and paper; 3) activities for students; 4) background information for teachers about Chinese painting; and 5) a list of places that sell Chinese painting materials. All but one of the slides show paintings by Wang Yani. She painted them between the ages of five and eleven years. Classroom activities are organized into two sections, the four treasures of the scholar's studio, and painting and poetry. A variety of accessories common on the scholar's table are also described; water droppers, inkstick stands, paperweights, brush rests, brush washers, and chops which are carved name seals. Art activities for students include writing with a Chinese brush, identifying a student's four treasures, discussion and activities about the three major genres of Chinese painting, making a clay mountain brush rest, making a personal seal, and designing a handscroll.

Teachers' Kits

The following materials are available from commercial sources. They are recommended as samples of types of materials appropriate for students and teachers at various levels of schooling. Please write directly to publishers or distributors listed on each description for additional information and current prices.

DOVER PICTORIAL ARCHIVE SERIES

Dover Publications
31 East 2nd Street
Mineola, NY 11501

n.d.: Inexpensive paperback books
Grades: All grades to adult
Key words: art history, art activities, multiculture, art criticism, perception, art appreciation, design activities

The Dover Pictorial Archive Series is a set of paperback books with copyright-free illustrations and designs for students and teachers as well as for artists, designers, and craftpersons. There are no limit to the possible uses of this library of free-to-be-used images than a student's or teacher's imagination. They are, for instance, excellent resources for the creation of collages or imaginative story-boards. There are over 280 titles in this very divergent series, including:

- Old-Time Woodcuts
- Authentic Art Nouveau Design
- Quaint Woodcuts in the Chapbook Style
- Hopi Kachinas
- Design Motifs of Ancient Mexico
- Old English Tile Designs
- Japanese Border Designs
- Oriental Carpet Designs
- African Designs
- American Indian Design and Decoration
- The Book of Trades
- The Book of Kells
- Dore Bible Illustrations
- Treasury of Flower Designs
- Treasury of Japanese Designs and Motifs
- Folk Designs From India
- Celtic Stencil Designs
- Islamic Designs

CURRENTS OF THE SEPIK: A Study of New Guinea Art

CRIZMAC
3316 North Chapel
Tuscon, AZ 85716

1988: Teacher's Guide, filmstrip, audio cassette, and student workbook.
Grades: Middle School to Adult
Key words: multiculture, art appreciation, language arts, art activities, multiculture: tribal arts, enrichment activities

Currents of the Sepik, one of six in a series of Tribal Design art units, is a small package containing a Teacher's Guide, Student Guide, filmstrip and audio cassette, and a poster. The filmstrip and cassette are used to present a historical, cultural, and stylistic background for understanding the peoples who live along the banks of the Sepik River in New Guinea. A premise of the Tribal Design series is that art is a universal mode of expression of basic human activities and feelings and that students can learn to appreciate tribal arts, produced by peoples isolated from the major art centers of the world, just as they do Western European art. New Guinea is a source of much tribal art, much of it three-dimensional and produced with natural materials. Related studio activities suggested in this unit also help students understand tribal arts by having them create products much like those produced in the Sepik River valley. Students also complete several language-arts activities in a workbook provided in this package. The pursuit of understanding of tribal arts is an exemplary and much sought after goal in contemporary education; Currents of the Sepik is an art education enrichment unit designed specifically for such purposes.
Related resources: Tribal Design units exist about people of Africa, Alaska, the Pacific Northwest, and Pre-Columbian Mexico

MEDIEVAL ARCHITECTURE
Synergetics
P.O. Box 84
East Windsor Hill, CT 06028

n.d.: 23 pages of worksheets, motivational materials, and problems plus a copy of P. Wilson. (1976). Building the medieval cathedrals. Cambridge University Press
Grades: Upper elementary through high school
Key Words: Art history, medieval history, art activities, integration/enrichment activities, vocabulary, problem solving, simulation, mathematics and social studies

One of a series of "Motivators", **Medieval Architecture** is a package containing a printed, illustrated booklet and 23 pages of reproducible worksheets. These worksheets contain background information and illustrations and several simulations in which students have to solve problems relative to medieval architecture, particularly about design and architecture and the building of cathedrals. The activities described could be used independently by students or in small-group or whole-class instruction. These materials are designed to supplement a unit about Medieval History or Architectural History and are intended as enrichment materials for advanced students who complete assignments early or have 'earned' some time for independent inquiry.
Related resources: Joust for Fun, Medieval Banquet, Knighting Ceremony, Steps to Heaven, Sword in the Stone, and many other packages about medieval history.

TEACHING BOARD: CLAUDE MONET
CRIZMAC
3316 North Chapel
Tucson, AZ 85716

n.d.: A package of 5 bulletin board panels, 3 color reproductions
Grades: 4 through 12
Key words: artist, art history, art appreciation, vocabulary, bulletin board

Each **Teaching Board** package consists of similar components. There are five display panels for bulletin boards (Title, Artists' portrait, Biography, Style characteristics, and Visual concepts). Three color reproductions of representative works of art by the featured artist also are included. Some Teaching Board packages contain reproductions of related student work. These packages are intended as bulletin board materials to be used to supplement or enrich appropriate art lessons or units.
Related resources: Chagall, van Gogh, Kandinsky, Picasso, Gauguin

IMAGES OF CHANGE II: ART, SCIENCE, AND TECHNOLOGY

Milliken Publishing Company
1100 Research Blvd., P.O. Box 21579
St. Louis, MO 63132-0579

1974: 16 page introduction and background, 12 color transparencies, 16 reproducible pages
Grades: intermediate through adult
Key words: art appreciation, art history, multiculture, art criticism, aesthetics, interdisciplinary, integration, perception, art activities

Images of Change II is one of several titles in a series of "Transparency-Duplicating" books. These have overhead color transparencies of major works of art and reproducible masters bound into a booklet; these are designed to be removed and used in classroom activities. A theme of this set is that art, science, and technology are fundamental and related expressions of culture. The images used are diverse and represent a vast historical span; they include The Parthenon, an illuminated manuscript page, and images created by Rembrandt, Altdorfer, Tobey, Seurat, Duchamp, Brancusi, Leger, Giacometti, Tinguely, Kienholz, Sonfist, and Rosenquist. A premise of this series is that learning activities associated with such works of art do not lend themselves to "objective testing"; the reproducible pages are designed as "response sheets" on which students explore their own art-related responses, increase their capacity for knowledgeable responses to works of art, and develop confidence in their own unique reactions to such experiences. An introductory essay at the beginning of the book provides background information about each work of art and the artists and describes "optional activities" relative to each work of art.

Related resources: Images of Man   Images of Nature
Images of Fantasy   Images of Change I

EXAMINING HOUSING STYLES

J. Weston Walch, Publisher
P.O. Box 658
Portland, ME 04104-0658

1988: 56 reproducible "copy masters"
Grade: 5 through adult
Key words: architecture, art history, style, community influence, aesthetics, community education, integration

Examining Housing Styles is a set of instructional materials designed to be reproduced and used by students to learn more about architecture in their local communities, anywhere in the United States. There are 56 "copy masters" in the set. These may be photocopied or duplicated in classroom quantity for distribution as consumable materials. Masters 1-10 introduce traditional building methods and materials. Masters 11-16 present design details and basic floor plans found in traditional houses. Masters 17-47 introduce the look and characteristics of many, specific architectural styles of homes found throughout the United States. In Masters 48-53, a variety of multiple unit housing styles are introduced. Students are presented with opportunities to think about their personal housing preferences and to imagine what housing may be like in the future in Masters 56-56. These materials were designed to be used in art, home economics, social studies, industrial arts, or humanities classes to help students become familiar with their local architectural environment and, therefore, better understand their local community.

Related Resources: 50 Word Games for Art Classes

NOT JUST A BUNCH OF GRAPES

Creative Arts Limited
P.O. Box 179
Pebble Beach, CA 93953

1991: A packet of 5 cards with questions derived from Broudy's "Aesthetic Scanning" property systems
Grades: All elementary and secondary
Key words: art criticism, art activities, perception, appreciation

Not Just a Bunch of Grapes is a packet of five, 5.5 x 8.5, colored cards. Each card outlines a major "property system", as advocated by Harry S. Broudy, and suggests directive questions to be asked by students -- or any observer -- as steps in analysis of a work of art, leading to increased understanding, appreciation, and valuing. Many teachers have been taught this system in DBAE workshops sponsored by The Getty Center for Education in the Arts. These cars are intended as a convenient device for teachers to help guide class discussions about works of art. They also can be used individually by students to guide their own encounters with works of art in classrooms or in museums. The cards outline sensory properties (red), formal properties (orange), technical properties (yellow), and expressive properties (chartreuse), as well as an artist/historical context card (blue) and offer up to 20 directive questions about each property system.

Students' Kits

The following materials are available from commercial sources. They are recommended as samples of types of materials appropriate for students and teachers at various levels of schooling. Please write directly to publishers or distributors listed on each description for additional information and current prices.

BEAUTY: an individual learning project introducing standards for developing taste

INTERACT
P.O. Box 262
Lakeside, CA 92040

1978: A simulation, independent-study guidebook
Grades: Secondary
Key words: aesthetic values, design, simulation, art criticism, art activities, independent study, enrichment activities

Beauty: An individual learning project introducing standards for developing taste is designed as an enrichment activity to be used by individual students who have the skills and time (perhaps because they finish a project early) for self-directed learning. Its purposes are to help students (1) understand how people make decisions about admirable properties of 'popular' things such as cars, houses, movies, etc., (2) learn some of the vocabulary of designers and artists, (3) learn reasons people design and create, and purchase, 'beautiful' things, (4) understand the processes of making decisions about desirable properties of objects around them, and (5) establish guidelines to be used in "making life more enjoyable, more filled with beauty." As a workbook, this guide directs students to read a background essay, learn some basic vocabulary, examine various points-of-view regarding art-related decision-making, and engage in several activities (an interview, observations, essay writing, and a personal project) as backgrounds to inventorying their own visual preferences. Directed to individualized learning, this simulation helps students critically examine their own "taste" and to share this inventory with other students who have completed the project.
Related resources: Design

ANIMALS: A DRAWING WORKBOOK, AN ARTIST'S RECORD

One of a Kind
P.O. Box 1393
Aspen, CO 81612

1981: A large format (11"X14"), illustrated workbook
Grades: Middle elementary to adult
Key words: art production, art history, drawing, art criticism, multiculture, animals, aesthetics

Animals: A Drawing Workbook... is a consumable workbook/sketchbook used to introduce students to various methods and techniques of drawing, images by famous artists, multicultural imagery, and ideas about artists' drawings of animals. In a large format, with easy-to-read type and numerous illustrations, the book is divided into three parts. In Part 1, Animals Artists Know, students are directed to do observational drawings and research about animals. In Part 2, Animals Artists Imagine, students do research about style and composition and create a series of sketches of imaginary animals. In Part 3, More About Animals, students are directed to conduct further research about animals and art works depicting animals; they also learn related art vocabulary and extend their skills and techniques in drawing. There is a pocket on the inside back cover and students are encouraged to collect animal images; a few post card size art reproductions are enclosed to begin the collection. The many illustrations in this workbook are diverse, contemporary, and representative of many cultures and time periods from throughout the world.

PAUL KLEE
Harper and Row Junior Books
10 East 53rd Street
New York, NY 10022

1988: 8 1/4" X 11" paperback book
Grades: Elementary to adult
Key words: art appreciation, art history, interpretation, painting and drawing, modernism

Paul Klee is one of a number of "Art for Children" booklets designed and authored by Ernest Raboff, devoted to introducing children (of all ages) to the work of well-known artists through brief, direct, and imaginative text and illustrations. Each booklet contains a short biographical sketch, several interpretations of art works by the artist, fifteen or sixteen full-color reproductions of works of art by the artist, and many smaller drawings and designs. The text is hand lettered with large, easy to read letters, important words are highlighted with colored inks, and the images in these books are large and colorful, features that are appealing to young readers.

Related resources: Renoir Van Gogh Gauguin Matisse
DaVinci Velasquez Remington Michelangelo
Rembrandt Raphael Toulouse-Lautrec
Picasso Chagall Rousseau Durer

Because there are relatively few well-illustrated books about artists written particularly for younger readers, these books are highly recommended resources for primary classrooms.

Art Reproductions

The following materials are available from commercial sources. They are recommended as samples of types of materials appropriate for students and teachers at various levels of schooling. Please write directly to publishers or distributors listed on each description for additional information and current prices.

MOMMY, ITS A RENOIR and CHILD-SIZE MASTER-PIECES

Parent Child Press
P.O. Box 767
Altoona, PA 16603

1984: A paperback book and five books of art reproductions
Grades: preschool, kindergarten, primary (and all ages)
Key words: painting, art appreciation, aesthetics, art criticism, art history, perception, art activities

Mommy, Its a Renoir is an 81/2" X 11" book subtitled, Art Postcards for Art Appreciation and a Parent and Teacher Handbook. This lengthy subtitle substantially explains the purpose of these books. They are intended as resources for parents and teachers of preschool, nursery school, and primary age children who want to introduce art images as sources of pleasure and interest to young learners. All of the activities explained in Mommy, Its a Renoir are based upon manipulation of postcard size art reproductions and the supplemental Child-size Master-pieces books are consumable sets of images of this type. They are printed on card stock and coded with colored dots for use with specific activities described in Mommy, Its a Renoir. The activities range from simple matching of identical images to creating a time line of art works. The author claims these activities can be used with children as young as three and, as they increase in difficulty, are adaptable to children's levels of experience rather than age. These books are helpful for teachers without art background or experience; the author makes it clear such background is unnecessary and that learning with students is both exciting and rewarding.

MULTICULTURAL ART PRINTS SERIES

Crystal Productions
P.O. Box 12317
Aspen, CO 81612

1990: Packaged portfolios of five, 18" X 24" art reproductions and a Teacher's Guide
Grades: All grades to adult
Key words: Multicultural, art history, art criticism, aesthetics, perception, art activities

This **Multicultural Art Prints** series was co-produced with The Getty Center for Education in the Arts and with Crystal Productions, the distributor. This Multicultural Art Prints series is designed to promote understanding, knowledge, and appreciation of the art works of people of various ethnic backgrounds. The series is unusual in that all of the information needed by a teacher or student to lead a discussion is printed on the reverse side of each image, as well as in the accompanying Teacher's Guide. This information includes instructional suggestions about the artist (a brief biography and background), the art (an analytic exploration of the art work), and guided analysis (activities to help students understand the art work). Guided Analysis activities include cultural context, subject matter, design elements, design principals, media and techniques, expressive properties, and interpretation and comparison. This text also is reproduced in a Teacher's guide that accompanies the prints. Multicultural Art Prints are packaged in plastic portfolios designed for easy and convenient storage and use. The reproductions are printed and laminated on heavy card stock and will stand in a chalkboard rail or shelf. They have rounded corners and prepunched holes for hanging on a wall or easel.
Titles currently available: African American Art, Pacific Asian Art
Titles to become available in 1991: Mexican-American Art, American Indian Art

SHOREWOOD ART PROGRAM FOR SCHOOLS: K-12

Shorewood Fine Art Reproductions
27 Glen Road
Sandy Hook, CT 06482

1987: Preselected sets of art reproductions in thematic groups
Grades: All grades to adult
Key words: Art appreciation, art history, thematic content, art criticism

Shorewood Fine Art Reproductions has supplied art reproductions to schools--as well as many other places--for such a long time that "a Shorewood" has meant an art reproduction to many art teachers. This company has an illustrated catalog (available to teachers) of over 800 images. At the request of teachers, the company has made available 50 pre-selected sets of reproductions as the Shorewood Art Program for Schools. Titles include:

Grades:	K-6	7-12
	Pictures Are Fun	Shape, Balance, & Composition
	The Seasons	The Use of Color
	The Family	The Use of Line
	Birds & Beasts	How Does an Artist See?
	Black Artists in America	The World of Fantasy

Topics:	Art History	Humanities
	American History (5 titles)	Who Am I?
	Major Styles of Art (3 titles)	We Each Have a Dream
	Italian Renaissance	Living By a Code
	Northern Renaissance	Man Has a Need to Love
	The Impressionists	Let's Look at It Another Way
	The Cubists	Cave Art of France & Spain
	Symbolism & Surrealism	Women Artists
	Modern American Painters	

Other resources available include an Art Reference Guide (an 84 page art encyclopedia) and Artist's Biographies (80 pages of artist's biographies for use with the Art Reference Guide).

NEW YORK GRAPHIC SOCIETY ART EDUCATOR PROGRAM

New York Graphic Society - Education Department
P.O. Box 1469
Greenwich, CT 06836

n.d.: Catalog, art reproductions (singly or in sets), timeline, poster, booklet
Grades: All grades to adult
Key words: art history, art appreciation, art criticism, perception

The New York Graphic Society has long been a popular supplier of art reproductions for classroom use. In response to teachers' requests, the Society has prepared over 35 pre-selected sets of art reproductions for use in classrooms that are organized by thematic content. Themes used to organize sets include:

- Abstract Art
- American Painters
- French Impressionists
- Master Drawings
- Oriental Art
- Portraiture
- Women
- Doors
- American Impressionism
- International Art
- Old Masters
- Modern Masters
- Primitive Art
- Still Life
- Machines
- Animals

The New York Graphic Society also distributes a 625 page illustrated catalog, an Artist's Biographical Guide, and a Timeline. The sets of reproductions (as well as many others not listed) are priced specifically for distribution to schools. Sets are composed of anywhere from six (Oriental Art) to 43 (Modern Masters) reproductions.

FINE ART PORTFOLIOS

te Neues Publishing Company
15 East 76th Street
New York, NY 10021

n.d.: Portfolios of art reproductions
Grades: All grades to adult
Key Words: art history, art appreciation, perception, modern art

Fine Art Portfolios are sets of packaged, 12" X 16" art reproductions that are convenient for discussions with small groups in classrooms because of their size. Most of these sets contains six images created by a well-known artist; one set is about an art movement There are no teacher's guides or other textual materials to accompany these sets. Sets currently available are:

- Maurice Prendergast
- Edward Hopper
- Paul Gauguin
- Claude Monet
- Georgia O'Keefe
- Edgar Degas
- Henri Matisse
- Impressionism
- Andrew Wyeth: The Helga Pictures (Portraits and Outdoor Scenes)
- Andrew Wyeth: The Helga Pictures (Nude Studies)

ART IMAGE 6 and **ART IMAGE Mini-Kit 6**
Art Image Publications
61 Main Street P.O. Box 568
Champlain, NY 12919

1988: A boxed set of 30 art reproductions, 18" X 22 3/4", and a Teacher's Guide
Grades: 1 through 6
Key words: art appreciation, art history, art criticism, perception, art activities

Art Image 6 is one of six sets of boxed art reproductions prepared for use in grades 1 through 6; Art Image Mini-Kits are sets of small (51/2" X 81/2") images duplicating the larger sets for each grade. These sets are designed to supplement an art curriculum and lead students into analysis and discussion of historical and critical aspects of the visual arts. The Teacher's Guides contain 15 suggested "activities" that involve use of the 30 art reproductions in various combinations. Each Activity is intended as a mini-unit, involving students in observing and analyzing an art image; discussing the content, composition, and meaning(s); and completing one or more follow-up activities in which students create imagery of their own. Discussions are structured to introduce historical, stylistic, critical, and thematic content and to lead students toward open discussion of their own reactions to works of art.

Related resources: There is an Art Image set and an Art Image Mini-Kit for grades 1 through 6; new materials for grades 7 and 8 are pending.

TAKE 5 ART PRINTS
Crystal Productions
P.O. Box 12317
Aspen, CO 81612

1989:	Packaged portfolios of five, 18" X 24" art reproductions and a Teacher's Guide
Grades:	All grades to adult
Key words:	Art history, art appreciation, elements and principles of design, art criticism, art activities, cultural contexts

The **Take 5 Art Print** series is convenient to use with students because all of the information needed by a teacher or student to lead a discussion is printed on the reverse side of each image. This information includes a b/w image of the art work, diagrams illustrating composition and major elements of the work, and textual material. The text is divided into three areas: the artist (a brief biography and background), the art (an analytic exploration of the art work), and guided analysis activities to help students understand the art work). Guided Analysis activities include cultural context, subject matter, design elements, design principals, media and techniques, expressive properties, and interpretation and comparison. This text also is reproduced in a Teacher's guide that accompanies the prints. Take 5 Art Prints are packaged in plastic portfolios designed for easy and convenient storage and use. The reproductions are printed and laminated on heavy card stock and will stand in a chalkboard rail or shelf.

Related resources:
Children
Horses
People at Play
People at Work
Landscapes
Cityscapes
Abstract Art
Non-Objective Art

Audio-Visual Materials

The following materials are available from commercial sources. They are recommended as samples of types of materials appropriate for students and teachers at various levels of schooling. Please write directly to publishers or distributors listed on each description for additional information and current prices.

VISUAL SOURCES FOR LEARNING: MAN AND SOCIETY

Sandak, Inc.
180 Harvard Avenue
Stamford, CT 06902

1975: A boxed set of a Teacher's Guide and 7 filmstrips
Grades: K through 8
Key words: art history, aesthetics, art appreciation, art activities, integration, enrichment activities

Separate filmstrips in each of the **Visual Sources for Learning** sets are used to develop a number of sub-themes, each represented by a separate filmstrip. In Man and Society, these sub-themes are: Portraits, The Family, Work We Do. Recreation and Sport, Performers-Circus and Theater, Masks and Figurines, and Costume and Fashion. There are 20 well-known works of art illustrated in each filmstrip and a Teacher's Guide provides additional information teachers can use to narrate and help lead a discussion of the images shown in each filmstrip. There are some multicultural images in the Masks and Figurines filmstrip, otherwise the art works shown are Western and European in origin. The Teacher's Guide also provides suggestions for art (studio/production) and related activities (observation and analysis/discussion and/or writing), and a primary and intermediate bibliography for each theme. These are useful for teachers to display in the classroom and for students to do enrichment and extension activities.

Related titles: Forms From Nature: Animals, Birds, Flowers and Foliage, Landscapes, Sun and Sea, Nightfall, Weather
Man-Made World: The City, Bridges, The Machine, Everyday
Forms and Objects: Words, Numbers, and Letters, Crafts, Spaces and Enclosures
Visual Themes: Lines and Pathways, Color and Light, Movement, Textures and Patterns, Still-Life and Collage
A World of Change: Communication, Energy, Transportation, Food and Nutrition, Environment, Values, Signs and Symbols

Related resources: An extensive catalog of individual slides and slide sets from major exhibitions and museum collections

ART OF THE NON-WESTERN WORLD

J. Weston Walch, Publisher
P.O. Box 658
Portland, ME 04104-0658

1988: A boxed set of a Teacher's Guide, 3 filmstrips, and 3 audio cassettes
Grades: 6 through 12 to adult
Key words: multiculture: non-western art, art history, art appreciation, aesthetics, perception, art activities

Art of the Non-Western World is intended as a set of supplementary curriculum materials to "open up the world of non-Western art to students". There are 239 images in the filmstrips from African, Near Eastern, and Oriental cultures, both ancient and modern. Text on the cassettes (reproduced in the Teacher's Guide) explains both historical and cultural background to the art works displayed and a Teacher's Guide contains maps and explanations of the background and characteristics of the art of the areas to be studied; these pages are intended to be reproduced and distributed to students. The Teacher's Guide also contains b/w images of all of the filmstrip images and a full text of the accompanying audio cassettes. In addition, there are pronunciation guides for the names and terms used and a collection of suggested art activities and projects based upon the themes and styles described in the unit. These are described as individual projects, group projects, and research projects.

ANCIENT EGYPTIAN ART AND ARCHITECTURE

Alarion Press
P.O. Box 1882
Boulder, CO 80306-1882

1982: A boxed set with Teacher's Guide, wall poster, two filmstrips, and two audio cassettes
Grades: 4 to 9
Key words: Art history, architecture, art appreciation, integration, art activities

Ancient Egyptian Art and Architecture, one of a series of sound-filmstrip kits produced by Alarion Press, contains a Teacher's Guide, a wall poster, and two filmstrips and audio cassettes. The first filmstrip and cassette is used to explain why and how the Egyptians built tombs, pyramids, and temples. The other filmstrip and cassette are used to discuss wall paintings and portraiture in ancient Egypt. The Teacher's Guide is well-illustrated, contains full text of the cassettes, and identifies all of the images shown in the filmstrips. In addition, it contains seven reproducible pages that present learning activities for students and images and text that elaborate on concepts presented in the filmstrips and cassettes. This kit also includes a glossary of terms and bibliography of additional sources for information that students can use to help guide their inquiry activities. A full set of file cards for cataloguing the kit into a school library also are included.

Related resources: Similar kits about Rome, China, Greece, Medieval Europe, Italian Renaissance, and Byzantium Art and Architecture also are available in Elementary, Middle School, and High School-Adult versions.

PAINTING THAT FOOLS THE EYE: TROMPE L'OEIL

Educational Dimensions
P.O. Box 126
Stamford, CT 06904

1986: A boxed set of a Teacher's Guide, 2 filmstrips and 2 audio cassettes, or as videotape
Grades: Intermediate to adult
Key words: art history, art appreciation, painting, trompe l'oeil, photorealism, perception, art activities

Students are fascinated with **Paintings That Fool the Eye: Trompe L'Oeil** because they wish they could play such tricks with paint! Images designed to make viewers "see" a reality that doesn't actually exist have been popular since artists first created them in ancient Greece. This audio-visual package introduces students to such paintings and to some of the "rules of the game" used in creating trompe l'oeil images. The filmstrips (or videotape) present over 140 images, including trompe l'oeil paintings and details within them, from the 15th Century to photorealism images created only recently. The text of the narration on the audio cassettes is printed in the Teacher's Guide for those who prefer to speak their own narration. There also are a few suggestions for related learning activities in the Teacher's Guide. Other titles available from this source include:

- Basic Design
- Ink Drawing
- Four Woman Artists
- The Impressionist Epoch
- The Secrets of Raku
- The Art of China
- Understanding World Architecture
- Adventures in an Art Museum
- Creative Stitchery
- Drawing A Likeness
- Painting With Watercolor
- Rembrandt van Rijn
- Photography: A History
- Mobiles: Making Art That Moves
- Concepts of Archeology
- Junior Museum
- Contour Drawing
- The Great Art of Africa

THE LOUVRE, THE NATIONAL GALLERY OF ART, MUSEE D'ORSAY

The Voyager Company
1354 Pacific Coast Highway
Santa Monica, CA 90401

n.d.: Videodisks
Grades: All grades to adult
Key words: art history, art appreciation, art criticism, perception

THE LOUVRE More than 5000 works of art and 35,000 detailed images from one of the world's largest museums are shown in this three-volume set. The three volumes are (1) Paintings and Drawings, (2) Sculpture and Objets d'Art, and (3) Antiquities.
THE NATIONAL GALLERY OF ART More than 1600 great works of art by major artists from Europe and the United States and a guided tour of the museum by the museum director are shown. A printed catalog with identifying information about each image is included.
MUSEE D'ORSAY More than 2000 works of modern art, created between 1848 and 1914, by realist, impressionist, post-impressionist, symbolist, and fauve artists are shown. A catalog with an index of the contents is included.

Probably the newest and most exciting new technology for use in classrooms is the interactive videodisc. A videodisc looks like a large CD, is played on a videodisc player, and can be controlled manually or by a computer. Each side of a videodisc can be used to display as many as 54,000 individually accessible, separate images (art reproductions on the disks listed above) or as motion pictures. Frames in the motion pictures can be 'frozen' for close study or can be played forwards or backwards at variable speeds. Interactive videodisks can be 'programmed' with software distributed by The Voyager Company, to present any possible combination of images in any possible order, controlled by the user!
Related resources: Michelangelo: Self-Portrait
Salamandre: Chateau of the Loire
Eadweard Muybridge: Motion Studies
Van Gogh Revisited
Pearlstein Draws the Artist's Model
The Dream Machine

ART RELATED VIDEODISKS
Ztek Company
P.O. Box 1968
Lexington, KY 40593

n.d.: Videodisks
Grades: All grades to adult
Key words: Art history, art criticism, perception

Probably the newest and most exciting new technology for use in classrooms is the interactive videodisc. A videodisc looks like a large CD, is placed on a videodisc player, and can be controlled manually or by a computer. Each side of a videodisc can be used to display as many as 54,000 individually accessible, separate images or as motion pictures. Frames in the motion pictures can be 'frozen' for close study or can be played forwards or backwards at variable speeds. Interactive videodisks can be 'programmed' to present any possible combination of images in any possible order, controlled by the user!
Videodisks available from Ztek Company include:

- Andrew Wyeth: Helga Pictures
- Ansel Adams: Photographer
- Computer Magic
- Computer Animation: State of the Art
- Georgia O'Keefe: Portrait
- Helen L. Adams Textiles
- Images of Antiquity
- Illumination
- Mystery of Picasso
- Nova: Sistine Chapel
- Masterpieces of the Met (Metropolitan Museum of Art)

THE ROLAND COLLECTION: ACCESS TO ART

The Roland Collection of Films and Video on Art
3120 Pawtucket Road
Northbrook, IL 60062

n.d.: Videotapes about art
Grades: Intermediate to adult
Key words: art history, art appreciation, art criticism, media, artists, multiculture, integration: world history, art activities

The Roland Collection catalog lists 145 films and videotapes about art-related themes and topics. These are very diverse and varied both in presentation and content, but are stimulating visually and cover a broad range of topics of interest to students at various levels. The programs were created both in Europe and the United States, but all are available with English narration. Students are receptive to videotape presentation and often enjoy "television" in the classroom. This collection of videotapes makes it possible to bring many artists and art topics into classrooms in an easy to use technology. Themes available include:

Introduction to Art	12 titles
Art History	48 titles
Architecture	17 titles
Drawing	12 titles
Engraving and Lithography	7 titles
Photography	2 titles
Sculpture	21 titles
Design	8 titles
Cinema Animation	5 titles
Processes of Creating Art	9 titles
African Studies	3 titles
Women's Studies	3 titles
British Studies	5 titles
Film Techniques and Appreciation	18 titles

HOME VISION: FINE ARTS VIDEOTAPES
Films Incorporated Video
5547 North Ravenswood Avenue
Chicago, IL 60640-1199

n.d.: Videotapes about art
Grades: Preschool to adult
Key words: art history, art appreciation, art criticism, media, artists, multiculture, integration: world history, art activities

The **Home Video** catalog lists over 90 videotapes about art-related themes and topics. These are very diverse and varied both in presentation and content, but are stimulating visually and cover a broad range of topics of interest to students at various levels. Students are receptive to videotape presentation and often enjoy "television" in the classroom. This collection of videotapes makes it possible to bring many artists and art topics into classrooms in an easy to use technology. Themes and selected titles include:

Portrait of an Artist: North and South America
Mary Cassatt, Thomas Eakins, Isabel Bishop, Paul Cadmus, Frida Kahlo, Jack Levine, Georgia O'Keefe, Diego Rivera, Louise Nevelson, Frank Lloyd Wright, Andy Warhol
Portrait of an Artist: European
Raphael, El Greco, Tintoretto, Delecroix, Rembrandt and Velasquez, Manet, Seurat, Degas, Gauguin, Bonnard, Chagall, van Gogh, Magritte, Kandinsky, Picasso, Hockney, Bacon
Art Museum Collections
Whitney (3 titles), Pompidou Centre, Shelburne Museum, The Louvre, The Tate, National Gallery of Art, The Metropolitan Museum (4 titles)
Special Presentations
The Art of the Dogon, Daimyo, La Belle Epoque, The 18th Century Woman, The Hudson River and its Painters, Glories of Medieval Art, Ming Garden, Suleyman the Magnificant
Contemporary Arts
Masters of Animation (5 titles)

FESTIVALS OF LIGHT
U.S. Committee for UNICEF
331 East 38th Street
New York, NY 10016

1983: A boxed set with booklet, audio cassette, and 63 slides
Grades: Upper elementary to adult
Key words: multiculture, festivals, art history, aesthetics, art activities

Festivals of Light is basically a slide-tape program about international celebrations associated with autumn or early winter. Colorful images and narration are used to explain that "all over the world, throughout the year, children and their families celebrate feasts, festivals, and holidays." The almost universal celebration of light and fire, often associated with the end of summer, is used here as an example. Festivals of Light Around the World, the booklet accompanying this kit, provides teachers--or other users--full text of the narration, presents background information about a number of major festivals from throughout the world, provides teachers' instructions and suggestions for staging a Festival Celebration and conducting related classroom activities, and gives directions for many other experiential activities for students. Images from literally most of the world are shown in the Festival of Light filmstrip.

Related resources: Children's art calendars, game books, slides, posters

Games

The following materials are available from commercial sources. They are recommended as samples of types of materials appropriate for students and teachers at various levels of schooling. Please write directly to publishers or distributors listed on each description for additional information and current prices.

ART LOTTO:	**NATIONAL GALLERY OF ART** (n.d.)
ART RUMMY:	**NATIONAL GALLERY OF ART**(1990)
ART RUMMY:	**METROPOLITAN MUSEUM OF ART** (1983)
AMERICAN ART RUMMY:	**SMITHSONIAN'S NATIONAL MUSEUM OF AMERICAN ART** (1989)
ART BRIDGE:	**METROPOLITAN MUSEUM OF ART** (n.d.)
AMERICAN ART QUIZ:	**SMITHSONIAN'S NATIONAL MUSEUM OF AMERICAN ART** (1989)
SAFARI LIMITED	**P.O. Box 630685** **Miami, FL 33163 (also available in many museum gift shops)**

n.d.: Playing cards with fine art illustrations
Grades: Preschool to adult
Key words: art appreciation, art history, art activities, educational game, play

"Let's play cards!", how often do you hear young people say these words? Playing cards, although not as popular as before television, still is considered "fun" by a lot of young people. AUTHORS was a popular card game from the past designed to acquaint players with well-known authors; these card games have been developed for a similar purpose: to combine children's interest in playing cards with a desire to make images created by artists familiar and appreciated in playful ways. Each of these games is sold in museum gift shops (especially in the museums that served as sources for the images); they also are available from education materials distributors and the publisher for use in schools and at home. The simplest game is LOTTO, in which players match 'picture cards' with similar images on 'collecting boards'. A "Concentration" variation also is recommended; there are 5 collecting boards and 45 picture cards. The three RUMMY games are similar, although with differing images, and they also include instructions for some interesting variations. These include "Concentration" and solitaire games and an interesting "Hide-and-Seek" game based on finding the original images during a visit to the museum housing the original works of art (a variation of this activity could be created in classrooms with appropriate art reproductions on display). The BRIDGE cards are illustrated with 52 works of art, but there are no instructions for game variations based on that characteristic; players simply play bridge with illustrated cards. The AMERICAN ART QUIZ is not based on an older card game; this set consists of 40 illustrated cards (using a diverse collection of images from the Smithsonian's National Museum of American Art), 2 Glossary cards (to be consulted as needed), and a magnifier. Players must answer one of eight questions about the art work illustrated on each card as the play progresses. The questions are arranged in levels of increasing difficulty. The magnifier is used as needed for close examination of the images, as would "museum curators, conservators, and collectors".

CU RA' TOR EXPRESS
Zephyr Press
430 South Essex Lane
Tucson, AZ 85711

1983: A boxed set, including Teachers' Guide, 20 post-card size art reproductions, student and team logs, posters directing the activity and optional supplementary activities, and a criticism guide for judging exhibitions
Grades: Elementary to Middle school
Key words: art appreciation, art history, art criticism, aesthetics, perception, exhibition, educational game, problem solving, play

Cu Ra' Tor Express is a group game about art appreciation designed to involve students in interactive decision-making about art attributes, critical qualities, and historical aspects of works of art. It is a complex project in which teams of students compete to produce informative, enjoyable, and interesting art exhibits. While producing art exhibits, students must learn to classify art works by subject matter, style, chronological order, or media. They also conduct library research about artists, art styles, and art history because they must augment their 'exhibitions' with lectures, slide shows, background music, and appropriate lighting. Using art reproductions supplied in the kit (and supplemented with others as desired), student teams compete to design an exhibition and earn 'points' until one exhibition design is selected on the basis of criteria applicable to several aspects of each design and activity. Easy to follow directions and enjoyable activities make this an easy learning activity to implement in classrooms.

COLLECTOR'S CHOICE: THE IMPRESSIONISTS
One of a Kind
P.O. Box 1393
Aspen, CO 81612

1981: a packaged set of 64 playing cards and instructions for play
Grades: Elementary to adult
Key words: art history, art appreciation, Impressionism, modernism, art criticism, perception, educational game, play

Collector's Choice introduces players to various aspects of the lives and works of Renoir, Cassatt, Degas, and Monet as Impressionist artists. The game is played with artist cards (32 cards; 8 sets of four identical reproductions (two images by each artist)) and signature cards (16 cards with artist's signature and brief biographical information). The point of the game is to collect, through trading, a "set" of two matching images and a signature card for each of the four artists. A more complex game is played by adding collector's question cards. There are eight collector's question cards with preprinted questions about the artists and eight blank cards that may be prepared by the teacher or other students; these cards also have bonus points to be used if the questions are answered correctly (in the judgment of the other players). Players will acquire knowledge about the Impressionist movement and about styles, compositions, and subject matters used by the four Impressionist artists.

ARTERY

M.E.L.D.
46 East Walnut Street
Kutztown, PA 19530

CRIZMAC
3316 North Chapel
Tuscon, AZ 85716

1986: A boxed game with six sets of colored disks, 98 statement cards, 54 art reproductions, and directions for playing the game(s)

Grades: Intermediate to adult

Key words: art criticism, art history, art appreciation, educational game, discussion, play

Artery is two board games that require matching of descriptive statements with art reproductions. There are 54 reproductions of Western European art works, 98 descriptive statement cards, six sets of colored disks used to tally each players score, and two sets of instructions. There are five sets of descriptive statements: Subject Matter Cards, Sensory Elements Cards, Formal Structure Cards, Technical Features Cards, and Expressive Properties Cards. The "board" required is a space on a floor or table top. Each match between description cards and reproductions must be agreed upon by all players before play continues; as a result, discussion reinforces concepts taught on each description card. There are two games played with the Artery set, "Network" and "Auction". "Network" players must match descriptive word cards to observed visual characteristics of art reproductions, creating a network of related cards and images on the playing space. In "Auction", players bid on works of art to build a 'collection', on the basis of description cards held in their hands. Some picture cards are shown face up and players must match three description cards to an image in order to make a 'bid'. Bids may be challenged by other players leading to discussion of the attributes of each art work; each bid must be approved by the group before play continues.

Related resources: Token Response, Philosophy and Art, Visual Dominoes, Articulation, and other games

DESIGN GAME

Krannert Art Museum
University of Illinois
Urbana, IL 61801

1971: A boxed, four-part fold-out with five element cards in each pocket
Grades: Preschool, kindergarten, and elementary
Key words: design elements, vocabulary, art appreciation, perception, educational game, play

The **Design Game** consists of a simple four-part fold-out with pockets that hold color, shape, line, and texture cards. Color cards are 5" square and are red, yellow, blue, green, orange, and purple. Shape cards are similar in size and cut into a triangle, oval, rectangle, circle, and square. Line cards are white, 5" squares imprinted with a diagonal, zigzag, scalloped, undulating, curved, or straight black line. Texture cards are 5’ square and covered with actual textured materials (metallic foil; velveteen, silk, and lace fabrics; simulated wood, and coarse sandpaper).

The Krannert Art Museum has been distributing the Design Game since 1971, principally for use with young students in an art museum. Students are asked to identify the elements in each pocket during a discussion and then examine the art works in a gallery and associate one element with an individual art work by holding the appropriate card next to the art work. Follow-up activities for use in classrooms and adapted activities for older students also are suggested.

ARTDECK: The Game of Modern Masters: Impressionism to Surrealism

Aristoplay, Ltd.
931 Oakdale Road
P.O. Box 7645
Ann Arbor, MI 48107

n.d.: A boxed set of playing cards, one die, card stands, information booklet, and instructions for play
Grades: primary through adult
Key words: art history, modern art, art appreciation, game, art activity, play

ARTDECK is a game based upon an illustrated deck of playing cards; there are four suits and the standard sequence of Ace to King cards in each suit. Each card also is illustrated with an art reproduction: thirteen artists and four images by each artist represent style changes from Impressionism to Surrealism. There also are thirteen "artist" cards with the artist's name, date and place of birth and death, a style name, a brief biography, and listing of the titles of the works used in the game. Play consists of creating sets of related cards as in canasta or rummy; three to four cards of paintings by the same artist also are matching number cards (four Jacks are four Kirchner cards, etc.). Extra play, and points, are made by learning information on "artist" cards and recalling that information during the play of the game.

Posters

The following materials are available from commercial sources. They are recommended as samples of types of materials appropriate for students and teachers at various levels of schooling. Please write directly to publishers or distributors listed on each description for additional information and current prices.

POSTER CALENDARS: FINE ART

te Neues Publishing Company
15 East 76th Street
New York, NY 10021

n.d.: Calendar-size Fine Art Reproductions
Grades: All grades to adult
Key words: art history, art appreciation, perception, classical and modern art

Available from many sources as well as the one listed here, calendars are an inexpensive source of fine-arts images for use with discussion groups or for bulletin boards and other kinds of displays in classrooms. Pre-service art education students at Indiana University are required to build a "visuals file" of fine-arts imagery and collecting calendars is highly recommended as one primary source of useful imagery of this kind. te Neues Publishing Company distributes a large assortment of poster-size and post card-size fine arts calendars. Titles include:

Georgia O'Keefe
Childe Hassam
Edgar Degas
Winslow Homer
The Modern Poster
Carl Larsson
Pop Art
Vincent van Gogh
Romantica
Edward Hopper
Maurice Prendergast
Henri Matisse
Mary Cassatt
American Masterworks
Edward Steichen
The Blue Rider
Impressionismus
Classica

PORTRAITS: ARTISTS and **PORTRAITS: WOMEN ARTISTS**
Dale Seymour Publications
P.O. Box 10888
Palo Alto, CA 94303

1988 and 1990: Paperback books of b/w line drawings and biographical sketches
Grades: All Grades to adult
Key words: portraits, art history, art appreciation, artists

Portraits: Artists and **Portraits: Woman Artists** are two books of large, line drawing portraits subtitled "for classroom bulletin boards" and that is their purpose. Conceptions students may hold about artists are often nothing but "names" that teachers and other people use in association with describing works of art. These two books can be used to help make such "names" have references as images of real people; when displayed in a classroom, these images help personalize, and make human, references to well-known artists. The artists depicted and described are:

ARTISTS
Leonardo da Vinci
Albrect Durer
Michaelangelo Buonarroti
Raphael
Rembrandt van Rijn
Francisco Goya
Edgar Degas
Winslow Homer
Claude Monet
Paul Gauguin
Vincent van Gogh
Toulouse-Lautrec
Henri Matisse
Pablo Picasso
Salvador Dali

WOMEN ARTISTS
Sofonisba Anguissola
Judith Leyster
Angelica Kauffmann
Elizabeth Vigee-Lebrun
Berthe Morisot
Mary Cassatt
Grandma Moses
Kathe Kollwitz
Paula Modersohn=Becker
Marie Laurencin
Georgia O"Keeffe
Louise Nevelson
Barbara Hepworth
Maria Martinez
Frida Kahlo

Brief bibliographies, printed on the facing page to each portrait also can be photocopied to accompany a classroom display or to trigger further research about the lives of these and other artists. Another effective use is to enlarge these images, with an overhead projector, for bulletin boards or exhibitions.
Related resources: Mathematicians, Scientists, Authors, Poets

Time Lines

The following materials are available from commercial sources. They are recommended as samples of types of materials appropriate for students and teachers at various levels of schooling. Please write directly to publishers or distributors listed on each description for additional information and current prices.

ART HISTORY TIMELINE

Art Visuals
P.O.Box 925
Orem, UT 84059

n.d.: Nine 27" printed and illustrated strips, five centuries each, 20 feet long when assembled. 54 major art works illustrated, cross-references to world history
Grades: Elementary to college to adult
Key words: Art history, art appreciation, art criticism, artists, media, style, integration, timeline

On this **World History Timeline**, over 4000 years of art history are depicted from the Venus of Willendorf (ca. 15000-10000) to Wyeth's Christina's World (1948). The timeline is divided into 100-year panels and each panel is 5 1/2" X 13" and contains graphs depicting times of major art styles, major events in world history, one or two images of representational art forms prominent during the century, and text that explains style characteristics and cultural information. The complete timeline is 20' long and can be used in its entirety or in nine separate strips that each show five centuries of elapsed time, This timeline can be used in many applications:

- chronology: linear time relationships
- styles or periods: development, length, characteristics of styles
- subject matter: various changes of emphasis
- interdisciplinary: integrating history, science. literature, or cultural history with art

A CHRONOLOGY OF PAINTERS

New York Graphic Society
Art Education Department
P.O. Box 1469
Greenwich, CT 06836

n.d.: A 34" X 35" poster with 13 illustrations; 16 columns, 50 years per column
Grades: All grades-all ages
Key words: Art history, art appreciation, multicultural, national origins, timeline

On **A Chronology of Painters**, more than 400 artists who have made major contributions to the mainstream of Western art history are reported by dates of birth and death and by country of origin or major influence. A special section also lists major women artists, Afro-American artists, and Hispanic artists. Sixteen color illustrations of major works of art from the Venus de Milo (ca. 150 BC) to Picasso's Guernica (1930) are shown in association with the time of their creation. As a single wall chart, this timeline effectively displays 700 years of chronology and 12 national origins of major artists. It can be used to trace relationships among artists, national movements, and artist groups.

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